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DWM 344

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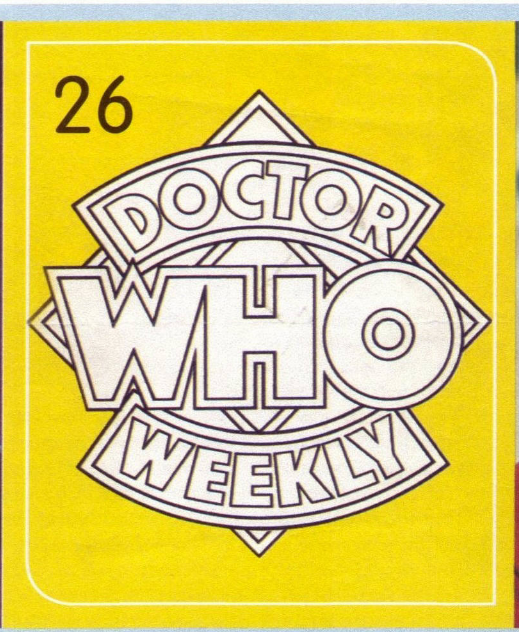

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The Doctor forgets to shave properly, Ping-Cho goes all Jackanory on us, and Barbara wanders unwittingly into danger. Must be the third part of **Marco Polo** in our Telesnap Archive, then!

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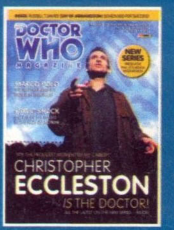
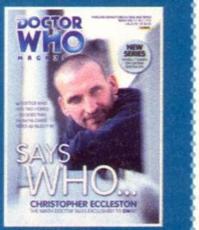
Russell T Davies thinks of a number.

DOCTOR WHO
THE NEXT STAGE!





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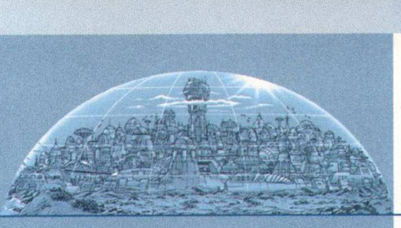
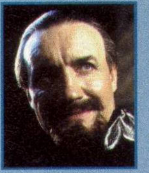


GALLIFREY GUARDIAN

OTHER NEWS...

ANTHONY AINLEY



Just as this issue went to press, **DWM** learned the sad news that Anthony Ainley, who played the Master in 11 stories from 1981 to 1989, died on 3 May. See next issue for a full tribute.

CD-ROM COMES TO TIME

The first *Doctor Who* webcast, 2001's *Death Comes to Time*, is released as a Special Edition MP3-CD on 7 June by the BBC Radio Collection. As an added bonus, it will be the first ever MP3-CD to include CD-ROM material. Included is animation from the webcast, video interviews with the cast, an on-screen guide to the cast and locations, the original pilot episode with 'rough' illustrations, and other goodies. BBC Audiobooks' Michael Stevens told us, "We've put a lot of painstaking work into recreating both the audio and the visuals, and selecting and reformatting the extras. We hope fans will be very pleased!" Two further MP3-CD releases, Volumes 1 and 2 of *Tales from the TARDIS*, will also include CD-ROM material, and are released on 5 July.

WEAR THESE!

Cool-as-you-like clothing manufacturer Chunk has added two *Doctor Who* items to its catalogue of retro-themed T-shirts, covering everything from *Top Cat* to *Magnum PI*. A Dalek design is available on black, brown or khaki T-shirts, while a 'K9 Cluster' design can be purchased in white-on-crimson or blue-on-brown. All T shirts are available in sizes S, M, L and XL and cost £27.95 each. For details of stockists or to order online, visit *www.chunk.uk.com* or call 0870 794 2323.

TELOS AWARD

Telos novella *Doctor Who: Fallen Gods*, by Kate Orman and Jonathan Blum, recently won the 2004 Aurealis Award for Best Australian Science Fiction Novel.

REACH FOR THE STARS!

Adam Fronteras, president of the British Astrological & Psychic Society, will be giving a lecture on 'the Astrology of *Doctor Who*' on 12 July, 7pm at the Astrological Lodge of London at 50 Gloucester Place London, W1U 8EA. For further details call 08700 111331.

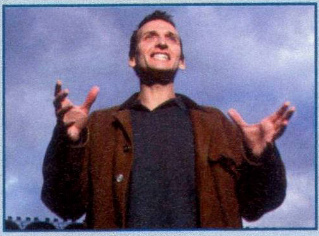
GLOBAL CONSPIRACY

Strange Matter, the Edinburgh *Doctor Who* Group, presents *Global Conspiracy: The Truth Behind The Green Death* on 19 June, 10am-6pm. Stewart Bevan, Nicholas Courtney, Terrance Dicks and Barry Letts are due to attend, and tickets are £25. More details at *www.edinburghwho.co.uk* or phone 0131 661 8923.

NEW SERIES

2005 SEASON

BBC FAVOURS SATURDAY SLOT?



Publicity over Christopher Eccleston's casting as the Ninth Doctor has continued to grow, with quotes from last month's **DWM** interview making it to the pages of several newspapers, including *The Sun*, *The Daily Mirror*, *The Times* and *The Daily Telegraph* (see next issue's *What the Papers Said* column). At the end of April, BBCi also ran an interview with Eccleston about playing the Doctor, in which the actor revealed, "I want to go right back to the roots. It's what I always do with a character anyway, and I'll verse myself in all the basic stuff about him, the stuff that he was born out of, the fact that he was borne out of that innocent time ... I want him to be both very traditional and very modern." Eccleston also said he may speak to some of the other actors to have played the part: "I will make an effort to speak to Tom Baker and Peter Davison and Sylvester McCoy. I will, I think almost out of manners, have a chat with them – hopefully have a pint with them – and I would imagine they won't give me advice."

Meanwhile, the television industry's newspaper *Broadcast* ran a feature on the return of *Doctor Who* in its 8 April edition. Included in the article, *Who's That Hiding Behind the Sofa?*, were some interesting views on why the BBC has returned to the series it abandoned in the 1980s. "It's back because among the generation of boys and girls who hid behind the sofa watching *Doctor Who* in its glory days were people like Jane [Tranter] and Lorraine [Heggessey] and Mal [Young]," wrote Peter Keighron. "Little boys and girls who grew up to be very important men and women at the BBC." Keighron speculated that it's difficult to predict whether the next director general or *Doctor Who* itself will be the most important to the corporation's future. "As the return of the Doctor shows, while director generals may come and go, *Doctor Who* lives forever. You just can't kill it off." Former BBC1 controller Jonathan Powell, the head of the channel at the time of *Doctor Who*'s cancellation in 1989, told the paper how he tried to do just that. "The word 'cancelled' was never used," he admitted. "We decided the time had come for a 'strategic review', which has gone on for rather a long time." The article also included quotes from new series writer Mark Gatiss, who said "People want to see programmes they used to love on television."

Executive producer Russell T Davies told the paper, "All the stories are brand new. I thought I'd be digging into the reserve of stories I've had in my head since I was 10. But when it's suddenly a real job with great responsibility and a great legacy then you pull your socks up." He also revealed "We're aiming for 10 million viewers."

Broadcast confirmed the BBC's hopes for a 10 million-rating family drama, particularly on Saturday nights. BBC 1 is trailing ITV1 in the ratings battle – the channel's new interactive quiz show *Come and Have a Go ... If You Think You're Smart Enough* pulled in just 3.9 million viewers for its first edition on Saturday 3 April, while ITV1's *Ant and Dec's Saturday Night Takeaway*, scheduled opposite, regularly attracts over 7 million. At the top of the charts, BBC1's four-times-a-week soap *EastEnders* is also trailing its ITV1 rival *Coronation Street*. Wherever *Doctor Who* ends up in the TV schedules next year, you can be sure that BBC1 is hoping it makes a significant dent in ITV1's current chart domination ...

See also Russell T Davies' *Production Notes* on page 50, and Part Four of *Scheduled for Success*, which looks at the concept of 'Saturdayness', on page 14. An interview with *Doctor Who*'s Production Designer, Edward Thomas, can be found on page 6.

EXCLUSIVE! NINTH DOCTOR BOOKS TO TIE-IN WITH TV LAUNCH IN EARLY 2005

JUSTIN TIME!

BBC Books has changed its 2005 schedules slightly to accommodate the new series. BBC Worldwide's *Doctor Who* Consultant, Justin Richards, has told **DWM** about some exciting – and intriguing – new novels. Although the schedule may alter slightly depending on the eventual transmission dates for the new series, at the moment the line up of Eighth and Past Doctor novels for next year now looks like this:

Stephen Cole's Eighth Doctor adventure *To The Slaughter* will be published in January 2005, with Chris Boucher's Fourth Doctor and Leela novel *Match of the Day* coming in February. March, April, and May will see the publication of three novels featuring the new Doctor and 'tied-in' to the television series. Justin told us: "We're still in the planning stages, working closely with the television production team. We want to ensure that we support the series properly, that we understand the new Doctor and Rose, and that we don't tread on their toes at all. That's not to say that there won't be elements – old and new! – from the series cropping up in the books. There will. But if, for example (and it is only an example) the new series was to include a story that explained the strange happenings in the Bermuda Triangle, then we want to be sure we aren't also doing our own Bermuda Triangle story. We're also hoping to make them distinct from the normal run of PDAs and they will definitely be aimed very much at the New-*Who* audience as well as the fans."

After these Ninth Doctor Adventures, the PDA schedule continues from June 2005 – starting with the last in the regular series of Eighth Doctor Adventures. Perhaps surprisingly, given the EDA storyline, the last in the regular series is titled *The Gallifrey Chronicles*. Less surprisingly it is written by *Who* stalwart and fan favourite Lance Parkin. As Justin says: "Who better to end the standard run of Eighth Doctor books than the chap who wrote the first one – *The Dying Days* – nearly ten years before?"

Following *The Gallifrey Chronicles* come two PDAs also written by authors well known to **DWM** readers. July will bring us *Island of Death* – featuring the Third Doctor and Sarah Jane Smith, and written by former producer Barry Letts. Following Barry's successful collaboration with Terrance Dicks on the 40th anniversary novel *Deadly Reunion*, this will be his first ever full *Who* novel that isn't an adaptation of existing material. Finally (at least for now) August 2005 will bring us a Sixth Doctor tale by Big Finish supremo Gary Russell called *Future Nostalgia*.

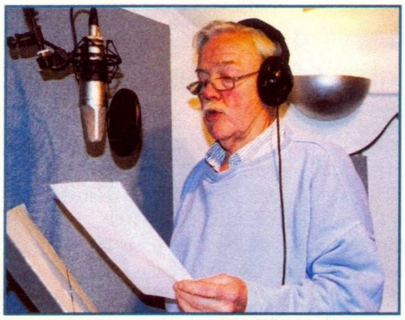
BBC Books has not yet announced any non-novel publications for 2005, but Justin Richards told us: "There will certainly be some. But, again, we're still very much at the planning stage." We shall of course bring you more news as soon as it is available.

BAGGS DRAMA CANCELLED...

Producer Bill Baggs, who revealed in **DWM** 339 that he was planning a *Doctor Who* drama for BBC South, has told us that the project has been cancelled. "It was nothing to do with the new series," Baggs says, "the producers of the new show had been very supportive. Sadly, though, there was some anxiety within the BBC whether English Regions should be doing drama-based projects." Baggs still plans to produce three 4-minute films on *Doctor Who* locations in Southern England. "Sylvester McCoy has tentatively agreed to present one, for broadcast in mid-July. We're planning to look at Brighton, used for the opening scenes of *The Leisure Hive*, Dorset, location for *Destiny of the Daleks*, and Aldbourne, which was used in *The Dæmons*. We're looking for contributors who were present for these recordings, so if anyone has any stories to tell, we'd be delighted to hear from them!" Readers can contact Bill at *billbaggs@hotmail.com*

THE DALEKS WILL FACE AN OLD ENEMY IN **DALEK EMPIRE III** ...

CAST OF THE DALEKS!



Big Finish has confirmed that *Dalek Empire III*, released in six parts, monthly from the end of May, will pit the Daleks against an old adversary ... actor William Gaunt (pictured right). Gaunt, best known as Richard Barret of *The Champions*, will not, however, be reprising his *Revelation of the Daleks* role as Orcini, but this time will be playing Galactic Union spymaster Georgi Selestru. "The series is set in a post 'Great Catastrophe' galaxy when nobody knows about the Daleks," explains writer/director Nick Briggs, "so Bill's character sends his top agent to discover the true nature of the threat from these mysterious Dalek creatures." Top agent Galanar is played by David Tennant, fresh from his acclaimed run at the National Theatre in *The Pillowman*. Also starring is Ishia Bennison, best known for her roles in *EastEnders* and *At Home with the Braithwaites*. Sound design work is now complete on *Chapter One: The Exterminators*. For details, see advert on page 52. The remaining five chapters are titled *The Healers*, *The Survivors*, *The Demons*, *The Warriors* and *The Future*.

Big Finish has also given **DWM** details of three upcoming *Short Trips* books for later this year. In August, the ninth volume in the series – *Monsters*, edited by Ian Farrington – will contain *Feeding Time* by Samantha Baker; *How I Stopped Trying to Kill the Doctor and Learned to Love Myself* by Nev Fountain; *The Secret of Fire* by Matt Grady; *Categorical Imperative* by Simon Guerrier; *The Touch of the Nurazh* by Stephen Hatcher; *Not So Much a Programme, More a Way of Life* by Anthony Keetch; *Trapped* by Joseph Lidster; *The Colour of Monsters* by Steve Lyons; *Best Seller* by Ian Mond & Danny Heap; *Chiaroscuro* by Jim Mortimore; *The Last Rites* by Marc Platt and *Screamager* by Jacqueline Rayner.

The next collection, edited by John Binns, will be called *2040* and is published in October. Looking ahead to the state of the world in 36 years' time, the volume will include stories by David Bailey, John Binns, Andy Campbell, Xanna Eve Chown, Matthew Griffiths, Alexander Leithes, Rebecca Levene, Kate Orman, Lance Parkin, Marc Platt, Jacqueline Rayner, Richard Salter, Tara Samms, Gareth Wigmore and Huw Wilkins.

The final *Short Trips* of 2004 will be a special festive collection out in December. *A Christmas Treasury* will be edited by new series writer Paul Cornell.

EXTRA FOOTAGE FOR **GHOST LIGHT** DVD

LIGHT ENTERTAINMENT

The DVD release of 1989's three-part Sylvester McCoy story *Ghost Light* will feature a commentary from Sophie Aldred (Ace), writer Marc Platt, script editor Andrew Cartmel and musician Mark Ayres. The main documentary on the disc is *Light in Dark Places*, a 38-minute examination of the story including interviews with most of the principal cast and crew. It is produced by Richard Molesworth and Steve Broster. Also included is *Shooting Ghosts*, a 20-minute behind-the-scenes look at the studio process, using some of the only material still in existence. Twenty minutes of extended and deleted scenes will also be featured on the disc, although it hasn't been possible to create an 'extended' edition *a la* last year's *The Curse of Fenric*, as the material is from a VHS source, with a time-code burned into the picture. A 12-minute question and answer session (*Writer's Question Time*) with Platt recorded at PanoptiCon in 1990 is also featured, and there is also the usual picture gallery, an isolated music score (including a 5.1 surround remix), production subtitle notes and Easter Eggs.

Ghost Light will be released as a Region 2 DVD in September.

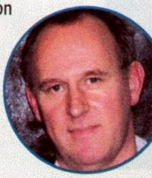
OUTSIDE THE SPACESHIP

Compiled by Dominic May

NEVER MIND THE MONARCHS **Tom Baker**'s character Donald MacDonald in BBC1's *Monarch of the Glen* will be a former racing driver, whose numerous speeding offences lead the police to put the hell-raising pensioner under the supervision of the rest of the MacDonald clan. Tom says, "I think I'm made for the role of Donald MacDonald – he's quite clearly from another planet. He's benevolently unstable and his release into the care of the MacDonald clan is going to be interesting because he's something of an old lunatic. They'll have to keep their eyes open – Donald's a bloody menace. I'm looking forward to lots of laughs with *Monarch* and it will be wonderful to spend time in Scotland. I know the area quite well having toured with various theatre productions – it's a beautiful part of the country." *Little Britain*, featuring Tom, succeeded in walking away with the Comedy BAFTA award on 18 April having won the press prize at the Rose D'Or in Lucerne on 17th.

SARAH RETURNS Following a break last Christmas, **Colin Baker** will be in pantomime this year, reprising Sarah the Cook in *Dick Whittington*, at the Theatre Royal, Nottingham from 10 December to 23 Janaury, where he will play opposite ex-*Coronation Street* actor Kevin Kennedy's Simple Simon.

ECCLESTON AND COMEDY For those doubting **Christopher Eccleston**'s credentials with regard to comedy, *The Stage*'s review (8 April) of his recent appearance in *Electricity* suggests otherwise: "Then there is Christopher Eccleston playing Jakey, a leering and overbearing presence. He should do more comedy. He tells a long, rambling tale of a friend urinating on a live rail line and getting a shock. The manner of the telling will set studious observers thinking. Someone should be making plans for a revival of *Comedians*, the Trevor Griffiths play, with Eccleston in mind for the role of the menacing student-comedian Gethin Price." Eccleston attended the BAFTAs awards ceremony on April 18, following his nomination for Best Actor for *The Second Coming*, but he lost out to Bill Nighy. *The Second Coming*, written by **Russell T Davies**, had been nominated for Best Drama Serial, but the BAFTA went to *Charles II: The Power and the Passion*.



EDGY TOUR CONTINUES **Frazer Hines**' tour in *Outside Edge* moves on to: Opera House Theatre, Buxton – 8-12 June (0845 127 2190); To be advised – 14-19 June; Civic Theatre, Darlington – 22-26 June (01325 486555); Palace Theatre, Westcliff-on-Sea – 28 June-3 July (01702 351135); Lyceum Theatre, Crewe – 5-10 July (01270 537333) and Theatre Royal, Winchester – 13-17 July (01962 843434). More to follow.

HITCHHIKER FILM COMMENCES The cinema version of the late **Douglas Adams'** *The Hitchhikers' Guide to the Galaxy*, in which the writer will receive a posthumous executive producer credit, has begun filming in London with *The Office*'s Martin Freeman as Arthur Dent, Warwick Davies as Marvin the Paranoid Android, Mos Def as Ford Prefect, Sam Rockwell as Zaphod Beeblebrox, Zooey Deschanel as Trillian and Bill Nighy as Slartibartfast. BBC Radio Collection will release CD Douglas Adams at the BBC on 6 September, described as "an A to Z of Douglas Adams' career at the BBC."

DID YOU MISS? **Peter Davison** as himself in *Hardware* (ITV1 11 April); **Christopher Eccleston** in *Jude* (BBC 2 Easter Sunday) and *Let Him Have It* (C4 30 April); **Louise Jameson** as Julie Willets in *The Bill*; Matthew Bell's *Why I Love* column in *The Guardian* devoted to **William Hartnell**; the **Philip Martin**-directed *Hawking* (BBC2 13 April); **Mark Gatiss** in *Sex Lives of the Potato Men*, *Footballers Wives* and *From Bard to Verse*; the **Michael Owen Morris**-directed *EastEnders: Pat and Mo*; *Heartbeat* episode *The Dear Departed* directed by **Andrew Morgan**; **Geoffrey Beevers** as Tiverton in Radio 4's *A Question of Proof*.

OBITUARY Fight Arranger **Peter Diamond**, who doubled for various characters including Ian Chesterton in *The Dalek Invasion of Earth* and the Doctor and Salamander in *The Enemy of the World*, died on 27 March aged 74. As well as providing fight realism for *The Dalek Invasion of Earth*, *The Romans*, *The Space Museum*, *The Chase*, *The Evil of the Daleks*, *The War Games* and *The Dæmons*, he had speaking roles as Delos in *The Romans*, a Morok Guard/Morok Technician in *The Space Museum*, a sailor in *The Highlanders* and Davis in *The Ice Warriors*. **Richard Leech**, who memorably was Gatherer Hade in *The Sun Makers*, died on 24 March aged 81. **Philip Locke**, who played Bigon in *Four to Doomsday*, died on 19 April aged 76. **Hugh Elton**, a pallbearer extra in *Remembrance of the Daleks*, died on 18 December aged 80.

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GALLIFREY **GUARDIAN** EXTRA!

New series Production Designer **Edward Thomas** recently took some time off from sketching the Ninth Doctor's TARDIS to talk to **DWM** about how **Doctor Who** will look in the 21st century ...

DWM: Can you tell us a little about what being a Production Designer involves?

Edward Thomas: As Production Designer, I will be responsible for the overall look and feel of all 13 episodes of the new *Doctor Who* series. I will, of course, have lots of help in the form of art directors, illustrators, set designers, CGI and a whole host of other creative people who will assist me in introducing a brand new look, whilst retaining a few of the most unforgettable features.

What made you decide that *Doctor Who* was a challenge you wanted to take on?

Doctor Who is a legend – a Production Designer's dream! When the offer came from *Doctor Who*'s producers to head up the design team, I was elated and honoured. I had been for a couple of interviews with Phil Collinson and Russell T Davies, which at the time, I felt had gone well. I presented them with some visual mood boards, illustrating the direction I would like to go with on the look of the new series.

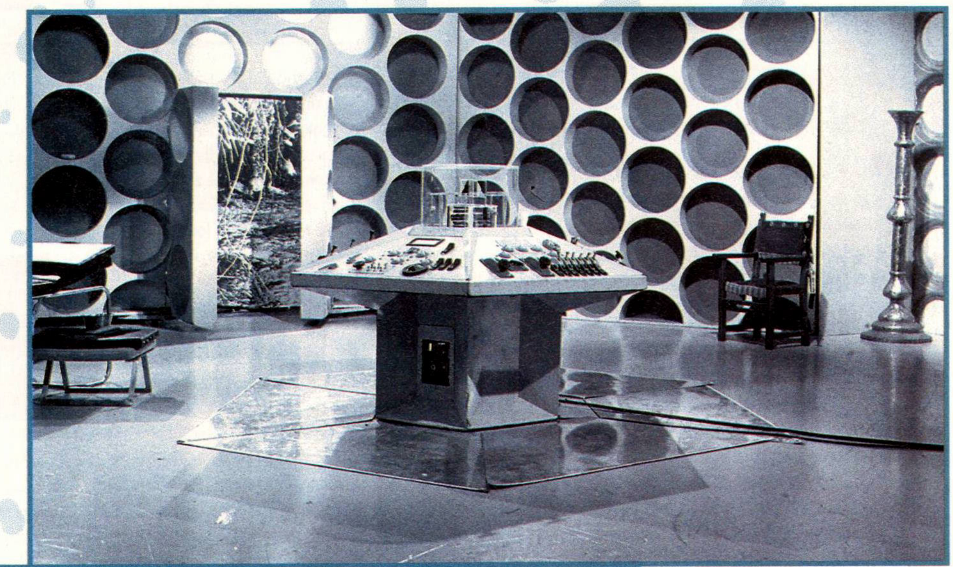
From the very beginning, I realised the enormity of the project in scale and history, as well as the level of expectation to produce something all *Doctor Who* fans – old and new – would enjoy, but at the same time may not expect. It is a journey I look forward to undertaking – I only hope that the TARDIS will be able to make it through ... It has been a while!

I assume you will be heading a team of designers, so how much will be dictated by you, and how much will the individual designers contribute?

The design team will consist of a motley crew of technicians including illustrators, model makers, draughtsmen, designers and their assistants. Although I have a very strong vision of what the new series will look like, they will all contribute hugely to the visual in their own right.

Can you tell us a little about how you got into design?

A foundation course in art and design, an interest in theatre, and my mentor, Sean Crowley, led me to the Wimbledon School of Art where I graduated with a degree in 3-dimensional design, specialising in theatre. Upon graduating, I found myself involved mainly in theatre and commercial projects. I was lucky enough to get my first feature film in the summer of 1992, this inspired me to continue in the field of film and TV.



> **"The look of the TARDIS has evolved over the years – but I think version one is still the best!"** EDWARD THOMAS

Our readers – not to mention all of us at the office – are desperate to know one thing above all others: what will the TARDIS be like?

Big ... On the inside that is!

Expertly sidestepped! Okay – let's try a different tack: which of the previous TARDIS control rooms was your favourite and why? And, erm, are we likely to keep the roundels? I *had* to ask!

I read somewhere that the TARDIS is supposed to camouflage its appearance when it lands so that it blends in with its surroundings; in 1963 it took on the appearance of the police telephone box that we have all come to know. Its interior, though having retained its central console and roundelled walls, has evolved over the years – often budget related – however, I think version one is still the best. Technology has moved on and time travel is not what it used to be ... we will have to see.

Given that 'retro' is now seen as cool, is there a temptation to go along that route with *Doctor Who*?

I think that fashion can be a bad influence when it comes to television and film, purely from a shelf life point of view. However, when designing a production, the designer must take his audience into consideration and place certain qualities that they can relate to – thus making the visuals appealing whilst connecting at the same time. With reference to 'retro', I often look to Modernism for inspiration – architects like John Lautner and designers such as Mies van der Rohe – as great design is timeless!

How much will you be drawing inspiration from what has gone before? Do you have a favourite piece of *Doctor Who* design?

Having 40 years of episodes that have almost left no stone unturned makes for great reference. Subliminally, and if the new storylines call for it, I will certainly draw upon that reference. However, Russell and the other writers have their own take on the new series and I will be introducing my own visual translation, which will hopefully in itself inspire and become reference in the future. After all, we are not making a documentary on *Doctor Who* but creating a new series for existing fans as well as a whole set of new fans.

As for a favourite piece of *Doctor Who* design, there are too many to mention.

Are you a *Doctor Who* fan? What memories of the series do you have?

Definitely – knowing that I am not alone is what makes this project so special. Almost everyone that I have spoken to tell me that they remember hiding behind the sofa when they heard the opening title music ... I, on the other hand, would not miss a thing as it was a safer bet staying put – behind the sofa is the first place the Daleks would look!

Who was your favourite Doctor and why?

Tom Baker without a doubt. He was *my* Doctor. To this day, every time I hear his voice on a commercial or such like, I get the shivers, expecting the worst. He brought a dry humour to the part; a most unlikely Time Lord. Another highlight of the Tom Baker years was the beautiful second Romana, Lalla Ward.

It must be quite daunting to have to design completely new worlds and locations every single week – how different is *Doctor Who* likely to be from the work you've done before?

I think part of the reason why I was chosen for the job of production designer on *Doctor Who* is because of the diversity of the projects I have undertaken. As a designer, you are able to dip in and out of periods and genres at such an intense rate. Whilst immersing yourself in a project, you not only soak up the historical and fantasy elements but also learn to recognise the theatrical elements that work for film and tape. *Doctor Who* is different to most productions because it not only calls for strict period detail, it also knows no boundaries and therefore has very few limitations.

Finally, is there anything you'd really love to design for the new series if you had the chance – a particular sort of location or a period of Earth's past?

Anything pre-1963 – pre-*Doctor Who*. It would make life so much easier!

EDWARD THOMAS
SELECTED CREDITS

The Last Leprechaun (2002)

The Meeksville Ghost (2001)

Berserker – Hell's Warrior

Hooded Angels (2000)

Merlin: The Return (1999)

Darkness Falls (1999)

The Fairy King of Ar (1998)

Hoodlum and S

The Mystery of Edwin Drood (1993)

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Approx height: 60mm

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Not quite a Canine companion, the Doctor's robotic dog 'K-9' certainly had all the answers!

Approx Length: 50mm

'DAVROS'

Confined to a mobile life support unit 'Davros' was part man, part machine and was the humanoid creator of the Daleks. He was totally insane and possessed a wish to rule the universe at all costs.

Approx height: 60mm

The 'TARDIS'

The famous blue police phone box used by the Doctor to travel through time. The Tardis should have been able to alter its appearance to suit the surroundings but the Doctor's didn't work properly!

Approx height: 65mm

The 'CYBERMEN'

Originating from the Planet Mondas and possessing the strength of ten men the Cybermen proved to be one of the Doctor's greatest enemies. These sinister silver suited robots had many a youngster hiding behind the settee!

Approx height: 70mm

THE 4th DOCTOR

The Doctor was a Timelord from the Planet Gallifrey and at a mere 720 years old he had reached this venerable age by a process called 'regeneration'. In this particular guise he was instantly recognisable from the long overcoat and even longer scarf!

Approx height: 62mm

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'Bessie'

The Doctors car 'Bessie' made its first appearance in 'Dr Who and the Silurians' - an alien race often referred to by the Doctor as the Lizard Men.

Approx length: 75mm

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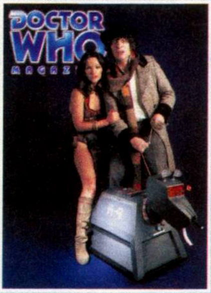
EDITOR'S **LETTER**



Pre-emptive strikes, I think they're called. You know, when someone tries to second-guess someone else's actions before they do anything. And then blows them up. Well this is my version of that. Without the high explosives.

We're accused of a lot of things here at **DW**M, and we've long since realised that trying to please all of the people all of the time is impossible. No matter what we include in the magazine, someone, somewhere, will feel we aren't giving enough coverage to the stuff they really like, be that the books, or the audios, or the Troughton era, or Faction Paradox, or those *TV Comic* strips where the Quarks battled the Giant Wasps (or something – ask Craig Hinton if you want clarification).

And that's why I know full well that some of you will be up in arms that, starting in this issue, we're devoting precious pages to celebrating ourselves. Yes, **DW**M reaches its silver anniversary this year, and to mark the occasion we've sent former editor Marcus Hearn to track down the boys and girls who helped make this fine journal the publishing phenomenon it is today, and get their warts-and-all stories of working on the magazine. It's a fascinating tale, and well worth the telling, but I'm resigned to the fact that some of our readers will feel we're being self-indulgent, and will let us know in no uncertain terms via *DWMail*. Hence this pre-emptive strike thingy.

> "Why shouldn't we celebrate something so **impossible**?"

But why shouldn't we celebrate something which seems so impossible? I mean, a TV tie-in magazine lasting quarter of a century? Pull the other one! Said magazine running for 15 of those years without a TV programme to back it up? Ridiculous! So how did it happen? I'm the editor and even I didn't know. **DW**M has been an important part of *Doctor Who* culture for such a long time, and yet nobody had ever thought to examine it in any great detail before. We've now remedied this.

Some of our most popular features in recent years were David Howe's exhaustive examinations of the history of Target Books and Virgin's *New Adventures*. Think of this as part three of that project. We promise we aren't looking for an excuse to pat ourselves on the back – the sheer improbability of us still being around is enough cause for celebration – we just think there's a great story (lots of great stories in fact) wrapped up in this magazine, and I hope you find *Happy Times and Places?* interesting, enlightening and very funny indeed.

With some big changes in store for *Doctor Who* the series and **Doctor Who Magazine** itself over the coming months, it seems the right time to sit back, take stock, and remind ourselves what we love about this brilliant programme.

And, might I be permitted to add, about this brilliant mag.

Clay

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DWMAIL

So: 25-minute episodes or 45-minute episodes *a la* Season Twenty-Two? Well, since we're getting 45-minuters, there's nothing to discuss ... is there?

STARS ON 45

Jonithan Patrick Russell's arguments in **DW**M 342 make no sense on almost every level. To say that "The 45-minute format simply *does not work* for *Doctor Who*" is presumptuous to say the least. While I agree that the Season Twenty-Two experiment was a failure, this was surely not the fault of the format itself but rather that the writers were still following the 25-minute format. The 45-minute format can only work if the writer knows that that is the format they are writing for and structure the story accordingly.

Secondly, suggesting that the viewers' attention span could not cope with this format is ridiculous. I don't think that the producers of the *Star Trek* series, *Buffy the Vampire Slayer*, *The X-Files*, *Farscape*, *Stargate SG-1* and countless others would consider this format to have been a failure.

Please, Jonithan, wait until you've seen the finished series to decide whether you think it works or not.

MARK ROBINSON E-MAIL

Why Jonithan Patrick Russell thinks the the 45-minute format for *Doctor Who* does not work is beyond me – although, to be honest, I do prefer the 25-minute format because it is part of what makes *Doctor Who* unique. Perhaps Russell T Davies could explain the change in format?

STEPHEN BROOME E-MAIL

I'm not sure that because *Doctor Who* was usually in 25-minute episodes is a reason for it to be so now. It is perfectly possible to produce entertaining, well-paced stories in a 45 or 50-minute format. The problem with Season Twenty-Two – well, one of them anyway – was that the stories were effectively four 25-minute episodes made into two 45-minute episodes. A script structured to 45 minutes won't suffer in the same way. The recent BBC series *Hustle* managed to juggle reasonably complex stories and a number of interesting characters with a few stylistic flourishes comfortably within an hour format. I trust Russell T Davies and co to bring the Doctor successfully back in whatever format they choose.

CHRIS SENIOR E-MAIL

Saying that *Doctor Who* doesn't work in 45-minute episodes simply because of Season Twenty-Two, is like someone who doesn't like the TV Movie claiming "A decent budget simply *does not work* for *Doctor Who*." The new series will be very different – that's *always* been obvious. So why not new, different episode lengths? Does the BBC not want to sell this show to America? Sure it does. So fit in. It would be bizarre to do anything else. The new format is surely the right decision.

JASON ZERDIN OXFORD

I've never written in before but after reading the load of rubbish which featured in one e-mail in **DW**M 342, I felt it was my duty as a fan to do so. I was incensed when reading a 'fan' had argued that *Doctor Who* can only be 25 minutes long. 45 minutes is the norm for today, *Doctor Who* was only 25 minutes long in the past because it was the norm back then. He also argued that viewers have a short attention span then praised the fact that the series would run for twice the length if shorter; reminds me of Gary Downie contradicting himself ...

MATTHEW TRINDER E-MAIL

I am, shall we say, awaking from hibernation, due to the stir caused by *Doctor Who*'s return. I read with interest the letters responding to Clayton's editorial published in a previous issue which I hadn't seen. It seems to me many cages are been rattled. I say "Good!" It is now 2004. Children and adult viewers alike are now much more sophisticated with their sci-fi viewing. Look at what we have had in recent years: *Star Wars* prequels, *The X-Files*, *Buffy*, *Deep Space Nine* and, of course, the *Lord of the Rings* movies. If this reincarnation of the programme does not achieve the standards set by these productions, it will not get past one season. I for one hope it is radical. If not the digital, widescreen, multi-channel generation will switch off. Still – that might keep the old die-hard fans happy who don't want their toy playing with by others ...

SOREN MOORE E-MAIL

CREDIT WHERE CREDIT'S DUE

Russell's candid monthly column is shaping up to be a right treat. Never has being told "I can't really tell you anything" been so welcome and entertaining! It's lovely to witness the glee that man is taking in his job. Indeed, I can't help but feel a warm, proud glow knowing that *Doctor Who* is now being made in Wales by a Welsh writer resident in Manchester, with a Salford lad as star ...

As for pre-credits sequences, I think they're a must – especially since cliffhangers will now be few and far between. It's the nearest we'll get instead, and I think we've established that Russell knows exactly how to tease an audience ...

ANDY MURRAY MANCHESTER

Brilliant coverage of the new series so far. I have thoroughly enjoyed RTD's suitably charming *Production Notes*.

I for one hope *Balhoon!* makes it to the small screen. Well. No, maybe not. But I do love the provisional titles for Episodes One and Two. I think that they would go a long way in helping to convey the tone of the new series – both to the fans and the general public alike. As they stand, *Rose* and *The End of the World* sound lovely, and exciting, and hopefully reflect something about the emotional journeys the characters will be going on as well.

I cannot wait to meet the Doctor and Rose!

ALEXANDER STANBURY E-MAIL

In deciding whether the new series should contain pre-titles sequences or not, I respectfully suggest that Russell T Davies should look at *Doomwatch* for inspiration – the classic BBC science-fiction programme which used pre-titles sequences 20 years before *Hetty Wainthrop*! Although the BBC has, in its wisdom, only released two *Doomwatch* videos so far, these show some fantastic intros, including an aeroplane melting and a baby being attacked by a vicious rat! This template could serve the new programme well, as, in a way, the pre-titles sequences could function as kind of replacement cliffhangers, as well as a 'hook' for each story.

MARK COUPE STOKE-ON-TRENT

SILLY REQUEST CORNER

Well if it's a free for all on *Who* pin-ups, let's bloody well have Howard Foster in shorts from *Planet of Fire*. Some of us are gay, you know!

MATTHEW BENNETT CAERPHILLY

How about a shot of gorgeous studmuffin Marek Anton (from *Curse of Fenric* and *Battlefield*)? We're not all straight, you know!

DAVID WAILING LONDON

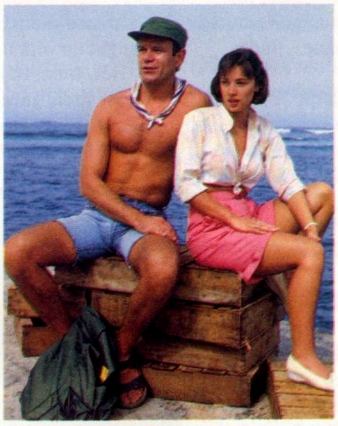
How about a picture of the hunky Jonathan Morris (Chela in *Snakedance*)? Some of us are gay, you know!

PAUL F COCKBURN GLASGOW

Since you're taking requests, could you please print a picture of gorgeous, hunky sex-god Matthew Waterhouse? We're not all sane, you know!

DAVID ABSALOM E-MAIL

Aargh, enough already! This is positively the *final* time we're doing this, so here's 'hunky' Howard Foster and 'pretty' Peri Brown, both showing some leg in a never-before-published shot from *Planet of Fire*. Hopefully that will shut you all up – regardless of your inclination!



CHANGING FACES

I was incensed by Gareth Phillips' ill-informed e-mail (**DWM** 341). The comic strip has changed *every* time a new actor has been cast as the Doctor. A new fan picking up **DWM** in 2005 will be very confused if Tom Baker's Doctor is portrayed in the strips! Gareth, please don't insult the editor's intelligence. He is simply continuing a very sensible tradition that past editors have followed for 25 years, by using the current Doctor. If you think you can do better, start your own fanzine!

MARK QUESTED MAIDSTONE

To simply call someone 'stupid' for not using the likeness of Tom Baker in the comic strip, is outright stupidity on their part. Thank you, Mr Phillips, for showing that some fans are still clinging to the past and don't have an open mind to the future.

KRIS HERZOG RACINE, USA

HERE'S TO THE FUTURE ...

Recently, whilst exploring Reading's 'Big Boot Sale', I came upon a second-hand TARDIS. It's proven a little erratic but I am delighted to be able to inform you that the new series is top notch. I am particularly pleased that Russell decided to use episode titles after all – although *The Purple Jumper of Destruction* was not to my taste.

However, I am dismayed to report an inaccuracy in **DWM** 342 in which he claims the words 'blue', 'faith' and 'bird' feature in episode two. This episode does not mention birds at all! I found this a particular shame since I am a keen ornithologist and was looking forward to seeing strange birds and watching them wheel in another sky. However, Mr Davies' use of the word 'balcony' in episode one was pure craftsmanship: "Look Rose! It's a balcony!" Masterful stuff.

JON DIXON READING

DEFY THE DALEKS – AGAIN!

What wonderful news about the *Doctor Who* exhibition's 'spiritual' return to the Golden Mile of Blackpool. With a new series *and* a new exhibition – both sure to delight and terrify a fresh generation of youngsters – it seems that time has somehow reversed and I have never left my childhood.

But then, thanks in no small part to the efforts of your magazine these past 25 years, I've never had to, have I?

SEAN ALEXANDER HOLYHEAD

TELESNAP HAPPY

Thank you so much for the *Telesnap Archive* of *Marco Polo*. For me these snaps bring to life a story which I've never previously encountered, except in magazine articles promoting its maddeningly inaccessible greatness. It's a bewildering – but welcome – sensation to see stills from the story and be able to follow the narrative!

DANIEL THACKERAY OLDHAM

HOW TO MAKE US BLUSH

So you see, I'm trying to finish writing my PhD and I have two toddlers and my wife was a bit ill. That's not too interesting. But it means I haven't been listening to the radio, or buying a paper, or looking at the web other than academically; and we don't have a telly (of course, that may have to change soon). And *that* means that I had the frankly glorious experience of discovering that Christopher Eccleston *is* the Doctor not from *The Guardian* or Radio 4 or any old random webpage, but from the front cover of **DWM** 342 on the shelf of my local friendly newsagent. And I am so pleased about that. I hope you are too.

JONNY BUTLER E-MAIL

IN DWM 345

FEROCIOUS-NESS!

Do you remember the Zygon gambit with the Loch Ness monster? Nae? Then you'll be needing Alan Barnes' handy guide to *Terror of the Zygons* in next issue's *Fact of Fiction* feature. Hoots mon!

CAPTAIN CAVEMAN!

Doctor Who's first ever director, Waris Hussein, gives a rare interview to **DWM** about taking that very first trip in the TARDIS ...

ROTOR RACING!

The TARDIS manual is rewritten again, as Gareth Roberts tries to make some more sense out of the Doctor's rackety old spaceship!

PLUS

Part Three of *Sins of the Fathers*; More Telesnap action in Part Five of *Marco Polo*; The Time Team try to avert the creation of the Daleks; More news from Russell T Davies in *Production Notes*; And loads of other things too!

On sale **24 June** from WHSmith and all good newsagents!

NO PRIZE FOR YOU

In **DWM** 342 on pages 15 and 17 the photos of the TARDIS have clearly been reversed (the 'Pull to Open' door is on the right when it should be on the left). Yet in the photo on page 15, the sign on the camerman's elevator is the right way round. Do I qualify for a Marvel No-Prize?

DAVID EWIGGINS LONDON

No, because, a) **DWM** is no longer a Marvel title, and b) to get a No-Prize you have to come up with a reason for the error. Or so Scott Gray tells us, and he knows about this sort of thing ...

EVERYONE'S A C'RITIC ...

So now we have up-their-own-arse Eighth Doctor audios to go with the BBC's up-their-own-arse Eighth Doctor novels. What a load of C'rap!

R MARTIN WHITBURN

COMING UP...

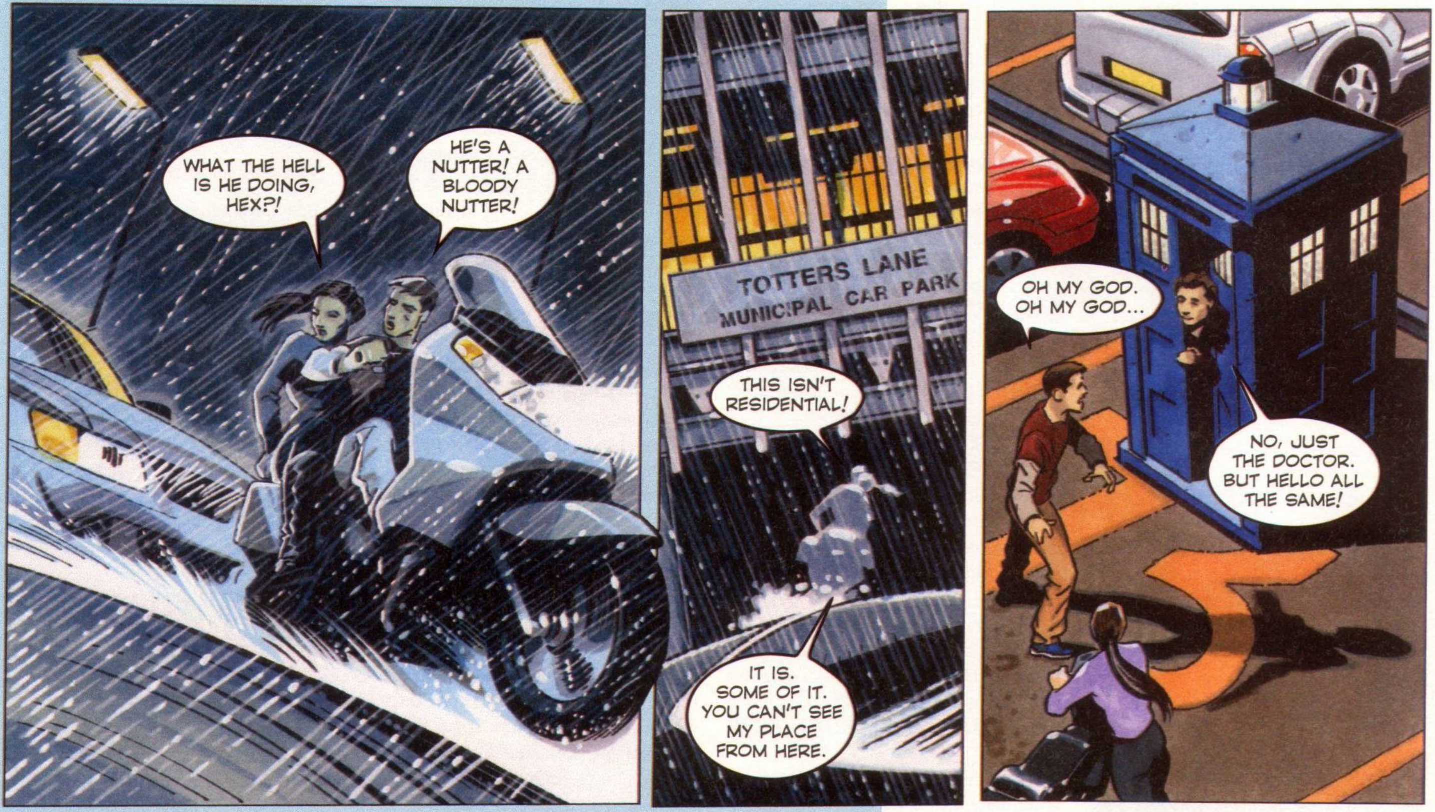
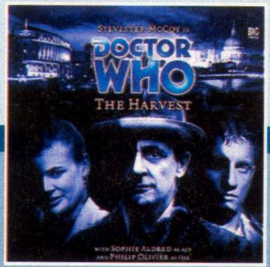

WHAT THE HELL IS HE DOING, HEX?!
HE'S A NUTTER! A BLOODY NUTTER!
TOTTERS LANE MUNICIPAL CAR PARK
THIS ISN'T RESIDENTIAL!
IT IS. SOME OF IT. YOU CAN'T SEE MY PLACE FROM HERE.
OH MY GOD. OH MY GOD...
NO, JUST THE DOCTOR. BUT HELLO ALL THE SAME!

ILLUSTRATION BY **MARTIN GERAGHTY**

THE HARVEST

AN AUDIO DRAMA BY **DAN ABNETT** PREVIEW BY **IAN FARRINGTON**



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The Doctor Sylvester McCoy
Ace Sophie Aldred
Hex Philip Olivier
System Janie Booth
Subject One William Boyde
Doctor Stephen Farrer Richard Derrington
Polk Mark Donovan
Doctor Mark Mathias Paul Lacoux
XSO David Garnier David Warwick

Sound Design David Darlington
Director Gary Russell

A London hospital in the near future ... Bizarre experiments are taking place, and two hospital workers – one a staff nurse, the other a recently-employed human resouces worker calling herself McShane – find themselves getting involved ...

Writer Dan Abnett has been a fan of *Doctor Who* since Jon Pertwee's début. "I was a regular viewer until I went off to college," he says, "around the end of the Davison era – when a lack of TV broke my addiction. Later, when I was on the editorial staff at Marvel UK, my office was next to the *Doctor Who* office and John Freeman rekindled my dormant interest in the show and its mythology."

This was when Sylvester McCoy and Sophie Aldred were the television show's regulars and their characters were being used in **Doctor Who Magazine**'s comic strip; Abnett began contributing to the run. Since then he's written "just about everything you can think of ... *Mr Men, Thundercats, Ghostbusters, Rupert the Bear, Thunderbirds, Fireman Sam, Batman, Superman, Iron Man, Conan, Aquaman, Doctor Strange, Terminator, Star Trek, Planet of the Apes, Rogue Trooper* ... the list goes on!"

More recently, Abnett has just finished a five-year run on the *Legion of Superheroes* for DC, as well as beginning work on a Superman/Majestic crossover for DC/Wildstorm, scripting for *2000 AD* and writing for *Warhammer*. In 2003 he won Best Writer Now at the National Comic Awards.

"Some of my favourite jobs were doing Sylvester and Sophie stories for **Doctor Who Magazine**. I don't know how many I wrote for **DW**M back then, but as research I watched every tape John could lend me ... and quickly caught up with the eras I'd missed the first time round."

How then, 15 years later, did *The Harvest* – Big Finish's latest audio adventure for McCoy and Aldred – come about? "Gary Russell [producer], who I'd known way back in the Marvel days, got in touch and asked me to do it.

> "I WROTE IT SO THAT WE GET A LOT OF THE STORY FROM HEX'S VIEWPOINT."
>
> **Dan Abnett** on how he approached the introduction of the new companion ...

I was very flattered. He pretty much told me what he needed in terms of core cast, setting and dangers, and I then went off to turn those components into a story dynamic."

Abnett describes *The Harvest* as "a tense, near-future thriller set in a high-tech hospital with a few surprises thrown in. Actually, I suppose, it's quite Pertwee era in its almost contemporary Earth setting and its institutional nastiness. But it's also very much a Seventh Doctor take on that sort of story."

Of course, the story introduces a new regular companion: Hex, or Staff Nurse Thomas Hector Schofield to give him his Sunday best. What did the writer know about the character? "Right up front, Gary told me I'd be introducing a new companion. All I had at the time of writing was the character brief. I didn't know who'd been cast. I wrote it so that we'd get a lot of the story from his point-of-view and therefore have the fun of meeting the Doctor and the TARDIS through the eyes of someone who has no idea what's going on. I think that makes for some fun moments."

"I'd been in *Brookside* for seven years," says Philip Olivier, the actor chosen to play Hex. "I've done filming on camera and acting things out, but I've never done audio work. I may have done a dub now and again, but that's only a couple of words. It's weird – instead of acting out the actions, you have to stand there with headphones on and you've got restricted movement. So, it's weird, but it's great fun."

"WHEN I FIRST GOT THE SCRIPT, I COULD JUST PICTURE EVERYTHING. I LOVE IT!"

Hex actor **Philip Olivier** shows his enthusiam for his first experience of **Doctor Who** ...

Olivier grew up in South Africa and the USA, so before *The Harvest* he knew little of *Doctor Who*. "This script explained a lot," he says, "what the TARDIS is, how it works – and actually the title. I never knew why it was called *Doctor Who*, but obviously he's just called the Doctor, not Doctor Who."

He moved back to the UK aged six, and later began his acting career. "I got my first job aged 14, that was a thing called *Priest*. And I then did *Hearts and Minds* when I was 15, and a month after that I got *Brookside*." In the now-defunct soap opera, Olivier played Tinhead, who he describes as "a rogue; although his heart was in the right place but he just wanted to be rich and successful and he was a bad lad and always getting in to trouble, in and out of prison.

"The atmosphere was great," he says of his time on the show. "It was like a family up there. Everyone always says it, but it was – everyone looked out for each other ... the same as today and yesterday, which is why I feel really welcome here! Everyone helps you out and gives you notes and I'm learning because I've never done this type of work before."

Olivier was in *Brookside* when the programme ended after more than 20 years. "Towards the end, it was a bit sad because it was the end of an era. As far as I was growing up, I always knew it to be there and it's weird knowing that kids growing up now are not going to know what *Brookside* is."

What about *The Harvest*? "I love it. When I got it, I read it in the first week and I could just picture everything just by reading it. I can't wait to hear it on audio with all the sound effects. I think the writer's done a great job, because I believe it's his first *Doctor Who* [audio] script. It really jumped out at me."

Hex, of course, is joining a well-established team. Sylvester McCoy and Sophie Aldred have been together now as Doctor and companion for 65 episodes: 31 on television, six on the internet and 28 for Big Finish.

"I'd always thought to myself, 'Gosh, what would it be like if there was a new companion?'" says Aldred. "And I thought, 'I'm bound to be really jealous'. But in fact, it's really nice. It's great to have a new injection of ..."

"Blood!" interjects McCoy.

"... of blood. And a Scouser to boot! Yes, I like Scousers," says Aldred, smiling at her Liverpudlian husband, *The Fearmonger*'s Vince Henderson. "Phil is a great actor, really enjoyable to work with so I'm really looking forward to doing more with him. Hex is a really nice character in that he's a bit confused and out of his depth, but he's willing to go along with Ace and the Doctor. It's quite nice because it gives Ace a bit of a different focus. She's a bit of a teacher all of a sudden, she's been around a bit. She's grown up a bit in this story which is quite refreshing actually."

"I think I'd been told [about Hex] in a convention in Los Angeles," says McCoy, "but I was somewhat – what's the political word? – 'overtired' at the time. I can't remember any of it! The first I knew was I was at a convention in Liverpool and they were telling me I had a new companion."

"Gary had told me before Christmas, but I must have forgot," says Aldred. "Then I saw Sylvester and he said, 'Oh, and we've got a new companion' and I hadn't got round to reading my script yet. It was literally two days before."

What do the pair think Olivier will bring to their team? "He's got energy," says McCoy, "and he's a young bloke. He doesn't know anything about *Doctor Who*, which is extraordinary!"

"It was so weird," says Aldred, "having to tell him what the TARDIS was! 'Yes, he's a Time Lord and that means ...'"

"Luckily, in the script, it does tell him, doesn't it? The script gives a thumbnail sketch of *Doctor Who*, if you can have such a thing."

"I like the fact that he thinks the TARDIS is a portaloo," says Aldred. "Because of course, no one now would know what a police box was."

"It's great," says McCoy of Olivier. "It's like a new colour on the palette, and it's a really good colour from what he's done."

Abnett attended the first recording session in late March. "It was terrific fun, and very educational for someone who hadn't written an audio play before. I had some lovely feedback on the script from the cast, and got to see Hex come to life. Philip's great, and I think the audience is going to love him as the new companion."

Is Olivier prepared for the fans? Conventions? Autograph requests? "I'm ready and waiting," he says. "Ready and waiting!" **DWM**

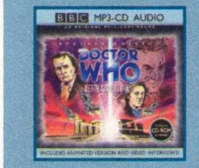
TIME-PATH INDICATOR

JUNE

SATURDAY 5
TV Doctor Who: The Stones of Blood by David Fisher [Fourth Doctor, Romana and K9] UKTV Gold

SUNDAY 6
TV Doctor Who: The Androids of Tara by David Fisher [Fourth Doctor, Romana and K9] UKTV Gold

MONDAY 7
Novel Doctor Who: The Tomorrow Windows by Jonathan Morris [Eighth Doctor, Fitz and Trix] BBC Books



MP3CD Doctor Who: Death Comes to Time by Colin Meek [Seventh Doctor] BBC Radio Collection

SATURDAY 12
TV Doctor Who: The Power of Kroll by Robert Holmes [Fourth Doctor and Romana] UKTV Gold

SUNDAY 13
TV Doctor Who: The Armageddon Factor by Bob Baker and Dave Martin [Fourth Doctor, Romana and K9] UKTV Gold

SATURDAY 19
TV Doctor Who: City of Death by David Agnew [Fourth Doctor and Romana] UKTV Gold

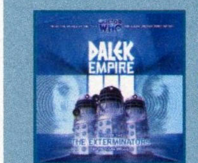
SUNDAY 20
TV Doctor Who: The Creature from the Pit by David Fisher [Fourth Doctor, Romana and K9] UKTV Gold

THURSDAY 24
DWM Issue 345 on sale Panini Comics

SATURDAY 26
TV Doctor Who: Nightmare of Eden by Bob Baker and Dave Martin [Fourth Doctor, Romana and K9] UKTV Gold

SUNDAY 27
TV Doctor Who: The Horns of Nimon by Anthony Read [Fourth Doctor, Romana and K9] UKTV Gold

ALSO THIS MONTH
Audio Drama Doctor Who: The Harvest by Dan Abnett [Seventh Doctor, Ace] Big Finish



Audio Drama Dalek Empire III: Chapter 2 by Nicholas Briggs Big Finish £9.99

Audio Drama Gallifrey: A Blind Eye by Alan Barnes [Romana, Leela and K9] Big Finish £9.99

Short Story Collection Doctor Who: Short Trips 8: Repercussions edited by Gary Russell Big Finish Books £14.99

JULY

MONDAY 5
DVD Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana, K9] BBCDVD

CD Doctor Who: Tales from the TARDIS – Volume 1 [novelisations read by Doctor Who actors] BBC Radio Collection

CD Doctor Who: Tales from the TARDIS – Volume 2 [novelisations read by Doctor Who actors] BBC Radio Collection

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

COMING UP... **EXTRA!**

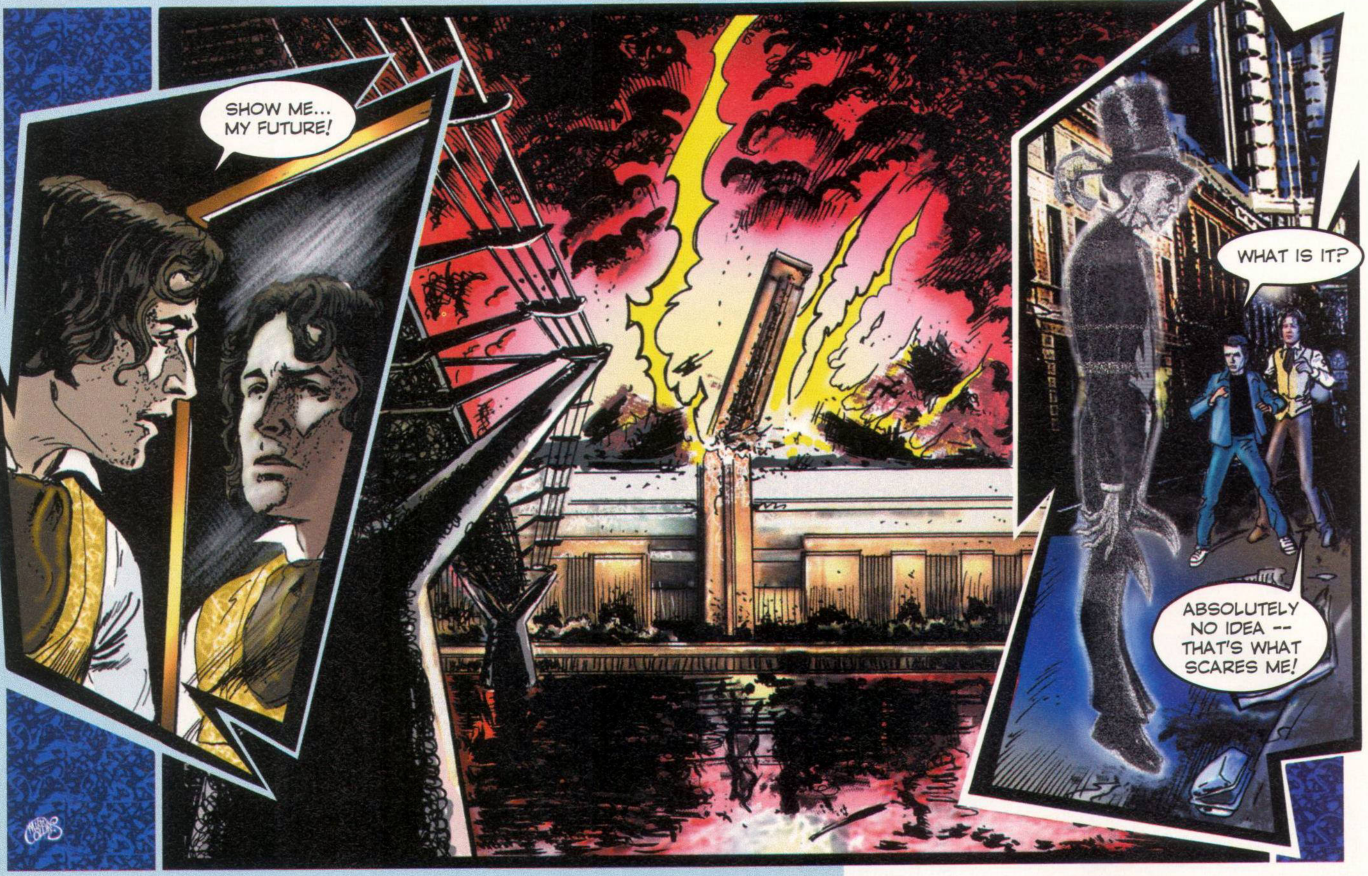
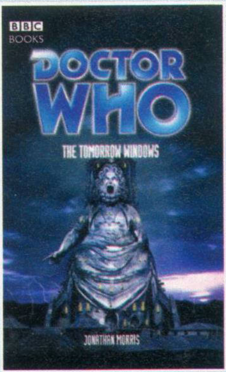

SHOW ME... MY FUTURE!
WHAT IS IT?
ABSOLUTELY NO IDEA -- THAT'S WHAT SCARES ME!

ILLUSTRATION BY **MIKE COLLINS**

THE TOMORROW WINDOWS

A NOVEL BY **JONATHAN MORRIS** INTERVIEW BY **DAVID DARLINGTON**



PUBLISHED JUNE 2004

Featuring The Eighth Doctor, Fitz and Trix
Enemies Bad ideas and free lunches
Setting London 2004, and all over the place
You'll like this if you like ... *Gulliver's Travels*, *Abbey Road*, *Festival of Death*, *Autogeddon*, the work of Douglas Adams ...
Say What? "... and more on the destruction of the Tate Modern. No terrorist groups have claimed responsibility ..."

"Writing is a bit like giving birth," claims Jonathan Morris, with studied faux-pretension in his eyes and voice. "It's painful and hard work, but after you've finished all you see is the book, and you forget how difficult it was. I must have spent nine months on *Festival of Death*," – which is handy for the analogy – "whereas with *The Tomorrow Windows* I started about a month before the final final deadline ..."

Jonathan Morris The more you do something, whilst it becomes easier, you get less excited by it. The trick is to keep yourself motivated. With *Tomorrow Windows* I was thinking "I'm not going to write unless I'm enjoying myself," and unfortunately I wasn't enjoying myself much. Also, I hadn't watched *Doctor Who* for a year, and it took me a while to actually remember what I liked about it. I had to watch *The Invisible Enemy* to remind myself what was so great about *Doctor Who* in the first place ...

And what was it that had appealed in the first place?
I don't know – it's like wondering how you fell in love with someone. I watched *Doctor Who* as a kid, but there were other people at school more enthusiastic about it than me. What was unusual about *Doctor Who* was that there was always more of it. If you liked *Star Wars* there was the film and the figures and that was it, whereas with *Doctor Who* there were books and the magazine, and stories which kept on going.

The Invisible Enemy

One of my earliest memories is *The Invisible Enemy*, but it's not until Season Seventeen that I remember, shot for shot and word for word, whole episodes. Particularly *City of Death* which was wonderful and terrifying and spooky – it never even struck me that it was supposed to be funny. Right up until *Trial* I loved every *Doctor Who* story – I had no critical faculties whatsoever. Just after my 14th birthday, though, I realised that *Doctor Who* wasn't very good ...

Puberty kicking in, was it?
Well, it just so happened that *Time and the Rani* was on at the time. If I had been born earlier it could have been *The Talons of Weng-Chiang*, I'm sure. But even during the Davison era I had a continual ache of disappointment – although I loved the programme, it wasn't what I wanted. I wanted K9 back, spaceships exploding in scene one, and *proper* monsters, instead of men with beards. There was a sense that I was watching it because I liked *Doctor Who*, rather than because I thought it was any good, which is an odd place to be in.

I bet many DWM readers have been in the same strange place at some point ...
I was a fan up until about 1992. But then came the *New Adventures*, and I thought they were a complete betrayal of *Doctor Who*. They had no *joie de vivre*, and all seemed to be written by authors trying to write their great science-fiction story rather than tell a *Doctor Who* story. There were good ones, obviously – you had Mark Gatiss and Gareth Roberts giving *Doctor Who* a cuddle

and writing what they'd like to have seen on television, but the other books were *Doctor Who* with the *Doctor Who* bit taken out, an exercise in missing the point.

Isn't that a slightly reductive way of thinking about *Doctor Who*?

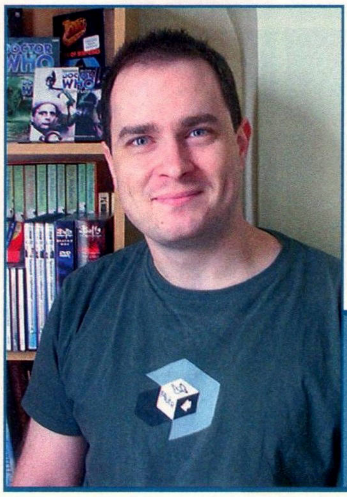
Not necessarily – *Doctor Who* has a very limited scope for storytelling. The phrase is trotted out that you can go anywhere and tell any story you like. No you can't.

Don't you think the *New Adventures* exhibited any natural growth out of the TV show at all? Season Twenty-Six for instance?

Thinking "This is what it would have been like had it continued on television" is valid, it's what I do with my Eighth Doctor books. But books like *Love and War* annoyed me. The Doctor deliberately killed someone because he couldn't think of a better plan to defeat the enemy. I found it appalling because Doctor Who is supposedly never cruel or cowardly and that struck me as being both.

So what made you come back to the Doctor ...?

I was buying some books for a train journey and found *The Romance of Crime* by Gareth Roberts. I read it and thought "That's exactly how it should be done!" I'd also been trying to break into radio comedy for years. Occasionally you'd get these Radio 4 comedy shows like *Week Ending* with myself and Nev Fountain's names in the credits. I was appalling – I can't do topical sketch comedy, though I kept trying for ages. *Festival of Death* was the first thing I wrote after a long gap. I'd loved Gareth's, and then read some of the others and been struck by how much better I thought I could do. So I knocked together a submission called *The Fear*, which was a Second Doctor base-under-siege story. I sent it in but the BBC lost it. My second submission was *Festival of Death* – or *The Beautiful Death*, which I think is a better title. While the *Festival* synopsis was at the BBC, [BBC Books'] Jac Rayner said to [Big Finish's] Gary Russell "You must use this guy," and Gary asked me to do *Bloodtide*. That then got put back because *Festival* was commissioned, and I couldn't do both together.



Sabbath was originally supposed to be introduced in one book, and three books later he dies. I pitched *Anachrophobia* as the penultimate of a four-book series, the one where Sabbath wins! When it was then announced that Sabbath was a recurring villain, it meant I could no longer use him as a surprise at the end of my book, but I was too far into it by that stage to do anything about it. Also, my book then wasn't the penultimate one – it went on for years ...

Could Sabbath have still been around by the time of *The Tomorrow Windows*?

No, I wouldn't have written it. I did see a document explaining the subsequent 'multiverse' arc which I read twice and didn't understand. I couldn't pitch to that because I had no idea what any of it meant. I have what I like to call the 'chip shop' test, which is that if an alien threat doesn't affect you going down the chip shop, then it's rubbish. I can't see how a collapsing multiverse will affect me going down the chip shop. It's not a threat on any real level.

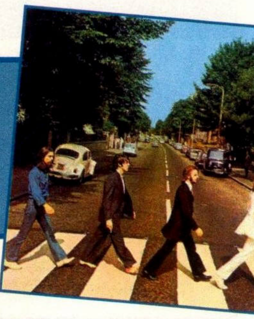
Flip-Flop was me going all out to be extraordinarily complicated – that was the whole point. Now with *The Tomorrow Windows* I decided not to have a massively complicated pre-worked plot where every scene has to fit in with what happens 20 years earlier and 40 years later and in another dimension. This time I could just sit down, make it up as I went along and have fun while I was doing it.

With *The Tomorrow Windows* you're finding inspiration not only in Douglas Adams, but his mate Richard Dawkins as well ...

My inspirations included a lecture Adams gave on the various stages of man where he was expounding on the idea of social memes, and Dawkins' *The Selfish Gene*. What I also did was to list ten different ways to destroy the world – religion, wars, cars, and so on – so I had this list and I was trying to find a way of having one alien invade different planets through memes ... the idea being that the alien is infecting planets with bad ideas. It is quite a Douglas Adams idea, that all you need to do is talk to one peasant and there will be a massive domino or ripple effect which will mean that entire society destroys itself X years later.

Adams' influence is there in that I'm trying to think up big wacky SF concepts and be funny with them, but I don't see any similarity in the writing style. His style is so much better! There are other influences, too. One is *Gulliver's Travels* where every couple of chapters Gulliver goes to a new place which is a parody of then-present day England. I read it expecting it to be really dry, but it was funny and topical.

> "ONE INSPIRATION WAS ABBEY ROAD. IT'S A BIT OF A MESS, BUT IT WORKS!"
>
> **Jonathan Morris** describes the 'hotch-potch' nature of **The Tomorrow Windows** ...



So *Bloodtide* was the result of working to a specific brief?

Gary told me "Sixth Doctor, Evelyn and Sea Devils – and if you can put Silurians in too, that would be even better." Which was an interesting brief, because I've no interest in the Silurians, and I watched *The Sea Devils* once and it's crap. Although I love *Warriors of the Deep*, they could be any monsters. I'd read some of the books with Silurians in and that had reinforced my view. My main inspiration was actually a **DWM** comic strip with a Sea Devil on the Galapagos Islands.

So how did you then work up sufficient excitement to write it?

The exciting bit was the theme of the story, evolution and natural selection. I was glad to have a story with some intelligence behind it. The other exciting thing was the opportunity to write for Colin Baker, and I was thinking "What would I have loved to see on television in 1985?" So it's scary, the monster turns up at the end of Part One, another monster at the end of Part Two, with a villain who was Evil – all very traditional things. There had been some very traditional stories like *Red Dawn*, which had no real point to them, and some stories which had a point to them but weren't very traditional. I wanted to combine the two.

If it's traditional, though, it's in a totally different way to *Festival of Death* – some people must have been surprised by that ...

I've always been conscious, each time I've written something, to try to make it different to everything I've done before. So *Bloodtide* was a conscious effort to get away from *Festival*, to not have that level of complicated plotting or that level of silliness, and to be very structured where *Festival* was quite anarchic. And also *Festival* had lots of knowing stuff in, it was written in a way which included all the flaws of the TV production – bits of set being damaged, Lalla Ward over-acting, Tom Baker ad-libbing – all stuff I love about the show which hadn't really been picked up in the novelisations because it was 'embarrassing'. They bring it to life. I don't really write novels, I write TV shows in book form!

So is that how you approached *Anachrophobia*? As an episode of the unmade Paul McGann TV series?

Yes. I had to bring back Sabbath in that one, which was actually the whole point of the book. People say it seems tacked on at the end, but actually the last page is the point, and the rest of it's tacked on! I found the 'arc' quite mind-boggling.

My other inspiration for *The Tomorrow Windows* was side two of the Beatles' *Abbey Road*, where they used up all their unfinished song ideas, and stuck them all together in one big wodge. It's a bit of a mess going from *Sun King* to *Mean Mr Mustard*, but it works. None of the songs is that great, but because you're always moving on to a new idea, it has its own momentum. I wanted to use all my half-finished ideas that I couldn't find a place for in other books, and do something where you couldn't read 20 pages and know exactly what type of book it was.

You have managed to use a few of these ideas as short stories, though.

The one I'm proudest of is *The Thief of Sherwood* [in *Short Trips: Past Tense*] which I had pitched to the BBC as a novel. I wanted to write a story from the perspective of what *Doctor Who* fans are told about *Doctor Who* stories, particularly things like *The Savages* or *The Smugglers* where all I know is what I've read in **DWM** Archives. My favourite thing I've written is *Bloodtide*, and my least favourite is *Flip-Flop*. *Bloodtide* feels like proper *Doctor Who*, *Flip-Flop* doesn't – I'm very aware of its flaws. Although it's clever, I don't think I was clever enough, because the Doctor should have saved the day somehow, in both versions, and that niggles me. It says that there's no point in regretting things, because some things will always turn out bad no matter what you do.

And are you not happy because you think that doesn't work in *Doctor Who*?

Exactly. Also, between me writing it and it coming out, all my good ideas turned up in other audio plays. It's not that people were ripping me off – it's just that everyone was coming up with similar ideas at the same time.

So are you joining the club of 'retired *Doctor Who* writers', then?

I can't see myself doing any more audios, but I'd write another book. I'd love to do a Troughton base-under-siege story, or another Season Seventeen book, or even a Third Doctor UNIT story.

So if *Doctor Who* isn't your main career plan, what is?

I've been enjoying myself for the last six months – I've been having meetings with TV companies which are very encouraging. It would be very nice if they were encouraging and gave me money at the same time. That's the next step ... DWM

Scheduled

FOR SUCCESS

BBC
tv
Sound

Part 4: "Today Is Saturday – Watch And Smile" Written by Andrew Pixley

"Evening all. You know, you get to see all walks of life as a copper. Just the other day, Constable Lauderdale said to me, "George, you must have seen it all over the years on your Saturday night beat. Like that young tearaway Jimmy, what with all his capers." "Not half Laudie," I laughed. But then again not as much as others. For example, there's another fella who works the Saturday shift too, comes on just before me, and I reckon he's seen a sight more than I ever will. A doctor he is ... and, believe it or not, he even borrows one of our call boxes. Anyway, I remember when he first turned up back in 1963 ..."

In the beginning there was the word – and the word was teatime. In the two years before *Doctor Who*, the 5.25pm slot on a Saturday had seen a number of lodgers – sports events permitting. A popular resident was *Garry Halliday*, a crime-busting commercial pilot whose 25-minute six-part adventures had been running since 1959. Three serials aired from January to March 1962 and August to September 1962, with repeats of earlier shows in the summer of 1963. The adventure serial theme was echoed in other six-part thrillers such as *The Last Man Out* (October/November 1962, repeated May/June 1963), *The Chem Lab Mystery* (January/February 1963) and *The Desperate People* (August/September 1963). Of these, *The Chem Lab Mystery* took a scientific angle for the family adventure (complete with unearthly theme music from the Radiophonic Workshop), while *The Desperate People* was one of many serials from the pen of the prolific Francis Durbridge who had written the BBC's first original adult serial, *The Broken Horseshoe*, in 1952. Also deemed suitable for the teatime slot was *Zero One*, a BBC/MGM film series co-production about the exciting world of international air security.

But Saturday teatime wasn't just a time for thrills, it was also a time for laughter. Barry Letts offered Richard Hearne the chance to become the Fourth Doctor in 1974, but the elderly clown had already had his share of Saturday teatime stardom in *Mr Pastry's Progress* (April/May 1962) which was followed by *Mr Pastry's Pet Shop* (November/December 1962) – the Pastry character's final TV show after 16 years on the air. Maybe these shows were the catalyst for the concept of a new series based around a bizarre old man having strange adventures? Was the Doctor envisaged as a Mr Pastry for the Space Age?

Mr Pastry

There were also comical criminal capers with *Bonehead and his Gang* (July/August 1962) and Richmal Crompton's tales of William Brown were a staple ingredient of the schedule in *Just William and other stories*. Indeed, the man who adapted Crompton's schoolboy scrapes was none other than CE 'Bunny' Webber – the man originally charged with fleshing out the concept of *Doctor Who*. Maybe the writer came with the slot?

Certainly, while *Doctor Who* would dominate this timeslot from November 1963 to the end of the decade, it is worth bearing in mind that 5.25pm was not a drama slot. It was 'family time' – suitable for shows from any department which had a general appeal. And 'family' didn't just mean 'children' at the weekends. During the week it had to be assumed that an adult was not necessarily in attendance, so weekday shows had to be suitable for children to view alone. At Saturday and Sunday teatimes, the BBC believed that at least one adult would be in the living room with the youngsters, and so something a bit more challenging or dramatic could be attempted. But the mandate was that the show should work on different levels, catering for all the generations clustered around the 405-line screen. This was made quite clear in a memo outlining promotional material in Autumn 1963 which stated that "This serial ... is designed to bridge the gap between the Saturday afternoon sport and *Juke Box Jury*." *Grandstand* – then hosted by David Coleman – had been on the air since 1958 and was a favourite with the dads and boys, while David Jacobs had been entertaining the teenagers by asking the celebrity panel to vote new singles as a 'hit' or a 'miss' since 1959 and had actually achieved some rare BBC appearances in the TAM ratings charts.

With the Children's Department effectively disbanded in January 1963 – apparently after a massive overspend on drama serials such as *Rob Roy* – the task of bringing *Doctor Who* to the screens fell to the Drama Department, and specifically its Serials sub-section. In its rightful birthplace of Saturdays from November 1963 to December 1986, *Doctor Who* hopscotched back and forth across the news, anywhere from 5.10pm to 6.30pm, and was often fortunate enough to be part of a legendary line-up of chart-topping programmes. Even within its narrow band of teatime, fine tuning of its start time could include or exclude sections of the audience. When Tom Baker's final season was pulled back by an hour to get it clear of the threatening *Buck Rogers in the 25th Century*, it meant that those out at football matches could not get home in time to see it, a fact bemoaned by T Mullany in the letters section of the *Radio Times* in March 1981. Similarly, the more adult 7.00pm weekday slot occupied by Peter Davison's adventures led producer John Nathan-Turner to the mistaken belief that he would have a similar start time back on Saturdays for Colin Baker. Unfortunately, he hadn't reckoned with the popularity of dream-granting DJ Jimmy Savile. Speaking at DWAS Social 5 in April 1985, the producer admitted "It was hoped to go out at 6.10 or 6.15 but unfortunately, because of *Jim'll Fix It*, we went out at 5.20, which is why we went for gratuitous violence!" Conversely, when the Sylvester McCoy season was switched to 7.35pm on a weekday, it suddenly excluded many of the younger viewers for whom the series had been specifically toned down. They were now being packed off to bed by mothers who – in phone calls to *Open Air* – complained that this also meant they were deprived of their fix of Time Lord adventure.

Star Trek

After The War Games, viewers were treated to multi-colored Star Trek

In his book *Doctor Who From A to Z*, Gary Gillatt discussed the 'Saturdayness' appeal of the series, with particular reference to the time when the BBC – after years of trailing ITV in the ratings – came up with the winning formula which got Saturday nights sewn up. The pattern first emerged in Autumn 1976 concurrent with the Doctor's Italian escapade in *The Masque of Mandragora*, for which the series had been pitched around 6.00pm, half-an-hour later than the previous season. Thus, after *Grandstand*, the line-up kicked off with a Disney television offering or, later, the foxy fun of *Basil Brush* who, accompanied by Mr Roy, was a regular entrant in the Top 20. The adults could then join the kids for their SF thrills with *Doctor Who*, after which came the top-rated show of the week. "Nice to See You ..." on *Bruce Forsyth and the Generation Game* in which Bruce criticised contestants' dress sense while the beautiful Anthea Redfern gave us a twirl in nine million homes each week. With the youngsters heading for bed, top BBC period drama followed with *The Duchess of Duke Street*, acquiring a regular following of over seven million households (not to mention a regular role for a young actress called Lalla Ward). Shaggy dog stories from Corbett and spousands of thoonerisms from Barker followed in *The Two Ronnies*, guaranteeing cosy family smut for eight million homes. But don't get up now granny – coming next is some A-grade American action with trendy street cops *Starsky and Hutch* in ABC's hit series (never have law enforcers worn chunky knit cardigans so well). The very best in football action was presented in *Match of the Day* before *Parkinson*, the king of the chat show, would round things off with high calibre raconteurs such as Burl Ives, Joyce Grenfell and Michael Crawford. It was unbeatable. All ITV could offer was over-the-hill shows like *New Faces*, the low-budget big prizes of *Sale of the Century*, some US imports like *Columbo* or awful sitcoms (Arthur Mullard in *Yus My Dear* anyone?).

Basil Brush preceded Doctor Who and he was a big ratings pull

Basil Brush

To quote *The Goodies*, Saturdays on BBC1 were "fine for all the family". And *Doctor Who* was a keystone in that success.

So was it the slot that made *Doctor Who* what it was? And how did it compare with its teatime stablemates?

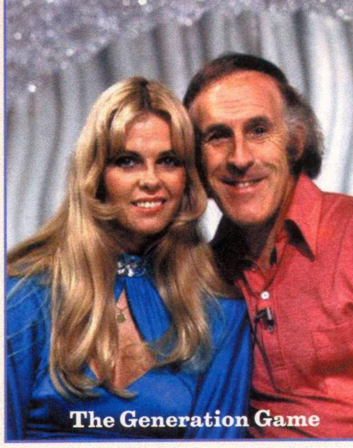
From November 1963 to June 1969, *Doctor Who* effectively occupied the 5.15pm to 5.50pm slots with a few other interlopers keeping the nest warm during its Summer breaks. And a very strange set of stand-ins they were – considering that the BBC planners were aiming to retain a similar audience through the couple of months between TARDIS journeys. The week after the Doctor told his companions that they should search for their destiny in the stars at the end of *The Reign of Terror*, the destiny of Saturday teatime was in the hands of Reg Varney who had found fame in the BBC sitcom *The Rag Trade*. Until the TARDIS rematerialised in miniature form at the end of October, a rerun of Varney's children's sitcom *The Valiant Varneys* was on offer, spoofing periods of history with *Crackerjack* style gags. Audiences shrivelled from 6.7 million to 3.5 million while the RI dropped from 55 to 51.

The notion of a comedy alternative also plugged the void between Northumbria of 1066 and a doomed planet somewhere in Galaxy 4 during Summer 1965. This time though, the BBC went for the classics, with five *Laurel and Hardy* shorts plus an odd edition of *The Dick Van Dyke Show*. Stan and Ollie's finest included *The Music Box*, released by MGM in April 1932 – and its scheduling would be the equivalent of the 33-year-old *The Dæmons* turning up as BBC1's answer to *Ant and Dec's Saturday Night Takeaway* this coming summer. The masters of comedy actually drew an average of 8 million viewers, just below that for *The Time Meddler*, and achieved slightly higher RI scores.

Between Polly and Ben stepping into a police box in Fitzroy Square in July 1966 and entering the TARDIS control room two months later, the stop-gap was another home-grown family adventure serial, *Quick Before They Catch Us*, which had been running since May. Five four-part stories directed by the likes of Richard Martin, Derek Martinus, Morris Barry and Paddy Russell followed the scrapes of three teenagers in Swinging London, with Pamela Franklin – once considered to replace Carole Ann Ford as a *Doctor Who* companion – as young adventure-hungry Kate. The following year, Stan and Ollie were deemed suitable replacements to bridge the inferno of the Dalek city, and the TARDIS' departure for Telos.

From 1969 onwards, the down-time for *Doctor Who* would usually be six months at a stretch (for reasons we'll study next time), and so there was a chance for other shows to become more established and share the slot. The BBC rolled out more science-fiction hot on the heels of the Doctor's exile at the end of 1969's

The War Games – and the following week the Starship *Enterprise* made her first voyage on BBC1. *Star Trek* remained in this slot until *Doctor Who* returned at New Year – and from November could be enjoyed in full-colour glory by some viewers. Kirk, Spock and co were soon highly popular, with the audience growing from four million to well over ten million by Christmas – far outperforming all *Doctor Who* since the Dalekmania days of 1965. As such, when *Doctor Who* reclaimed its slot at the start of 1970, the *Enterprise* warped over to Monday nights at 7.15pm, where it continued to draw a steady eight million against the 11 million watching *Coronation Street*.



The Generation Game

The following year, SF was eschewed in favour of fun for the youngsters, first of all with gag-cracking repeats under the banner *The Best of Basil Brush* (rating around 4 million viewers) and then the colourful delight of repackaged dePatie-Freleng cinema shorts as *The Pink Panther Show* which drew similar ratings. Summer 1971 saw events at Devil's End segueing into *Great Zoos of the World*, followed by a few weeks of films and then a new family game show – *Bruce Forsyth and the Generation Game* which, at 5.45pm, was pulling in 7 million homes and breaking the Top 20 within weeks of its début. Indeed, the rebirth of Forsyth's career placed *The Generation Game* in poll position at 5.55pm for Autumn 1972 as well, following repeats of the BBC Sunday afternoon classic *The Last of the Mohicans* over the summer. Indeed, Bruce – not forgetting the lovely Anthea – was so well dug in the following winter that when *Doctor Who* returned to encounter *The Time Warrior* before Christmas, the show was moved back to an earlier slot, replacing the generally forgettable *Who, What or Where?* quiz show hosted by David Jacobs (still looking for a vehicle as good as *Juke Box Jury* – and not finding it). The immediate replacement for *Doctor Who* in the dead months of August that year had been silent comedy classics from Buster Keaton and Harry Langdon hosted by Michael Bentine – again, an unthinkable piece of scheduling for modern BBC1 Saturday night audiences.

After Pertwee's features blurred into those of Tom Baker in June 1974, the replacement on offer was future Tollmaster Ken Dodd insisting – along with a theatre full of children too young to fight back – that *We Want to Sing!* However, Bruce and the lovely Anthea were back come the Autumn until Baker's truncated début season could air. Knotty Ash's most famous son declined a return in 1975, so the format was adapted with Rod Hull and his Antipodean puppet chum for *Sing a Song of Emu* which followed *Revenge of the Cybermen* – and not a Deadly Dustbin in sight for the five million who tuned in as opposed to the nine million watching the new Doctor (although its RI score was notably higher than *Doctor Who*). The dead period before *Doctor Who* settled back into its rightful place in the Autumn schedule was allocated to *For My Next Trick*, a magic show which launched the TV career of Paul Daniels but was watched by less than three million.

Having dismissed the Krynoid threat to Earth, the Doctor was replaced by *Jim'll Fix It* from March 1976, with Mr Savile's wish-fulfilling shifted back from the 6.15pm slot (where it had run after *Doctor Who*) to make way for *Dixon of Dock Green* in the twilight of his career. The rest of the summer was occupied by low-grade Disney laughs in *The Mouse Factory* and then new editions of *For My Next Trick*.

But the idea of forcibly making children sing in concentration camps cleverly disguised as provincial theatres had life left in it yet – hence in April 1977 it was only a short trip from the peril of Jago's Palace Theatre to the horrors of *Rolf on Saturday – OK?* ("Rolf's here/Whatdya say?/Rolf on Saturday!" – no thanks). The antipodean tripod then handed over to Nanette Newman's short-lived chat shot *Tell Me More* (never heard of it) after which some live open air concerts at that well-known Midlands Mecca of Music Pebble Mill (*Pop at the Mill*) bridged the gap to the Doctor's arrival at Fang Rock lighthouse.

While the Doctor headed off with K9 Mark II in Spring 1978, a Saturday night reshuffle meant *Saturday Night at the Movies* plugged the schedules until Mr Harris could return with more *Rolf on Saturday – OK?* in April. Nevertheless, in July the BBC finally remembered that the 6.00pm slot was a good place for science-fiction – and so Lynda Carter's incarnation of *Wonder Woman* blasted her way onto BBC1 screens in her revamped CBS film series (the first season, set during World War II, not having been purchased). This was a more palatable replacement until the Doctor could be

Does 'Saturdayness' even have a place on 21st century BBC TV?

The Dukes of Hazzard

The New Adventures of Superman

Season Twelve

(20 programmes: December 1974-May 1975)

BBC1: Saturdays: around 5.30pm for most of the season

Londoners began the year with a choice between the K1 Robot and the Wirrn on BBC1, or LWT's offering of fresh talent in *New Faces*. Then, from late February, LWT fielded some rather weak competition in the form of *The Adventurer*, a lacklustre 1972 ITC adventure series starring Gene Barry which had been ignored by many ITV regions. The erratic Saturday teatimes also meant that reruns of LWT's own sitcom *On the Buses* turned up against odd instalments of later serials; this once top-rated offering of cheeky girl-obsessed bus crews was now in a serious decline ever since losing its star, Reg Varney, towards the end of its final run.

ATV meanwhile opted for *Sale of the Century* for most of the season, slotting in odd shows of *Candid Camera* and *New Faces* as the schedules demanded. *New Faces* was actually having a measure of success at this time, featuring in the lower environs of the charts, and was the staple opposition served up by Granada. Yorkshire also placed *New Faces* against the regenerated Doctor, although scheduled to start half-way through *Doctor Who* after reruns of the popular LWT film series *The Adventures of Black Beauty* (featuring *Frontios*' Mr Range, William Lucas). This again allowed *Doctor Who* its head, staying narrowly ahead of its commercial competitors and supported alongside colourful family hokum from *The Wonderful World of Disney* and the veteran policing from another era dispensed by *Dixon of Dock Green*.

Audience Size: 10.1M average (max: 13.6M for *The Ark in Space* Part Two; min: 8.3M for *Revenge of the Cybermen* Part Two)
Reaction Index: [selected episodes] 56 average (max: 58 for two episodes, inc *Genesis of the Daleks* Part Four; min: 51 for *Robot* Part Four)
Top Dramas: *The Sweeney* (Euston Films' cop show starring John Thaw); *Edward the Seventh* (ATV historical drama starring Timothy West); *Public Eye*; *Kojak* (BBC buys bald New York detective Telly Savalas)

Season Thirteen

(26 programmes: August 1975-March 1976)

BBC1: Saturdays: around 5.45pm for most of the season

Falling between a Sports report and *Bruce Forsyth and the Generation Game*, *Doctor Who* was sitting pretty since by November 1975, Bruce was pulling in just over 20 million, and even after Christmas when *It's Cliff and Friends* was only managing seven million, the BBC

Noel Edmonds' LATE · LATE BREAKFAST SHOW

The Late Late Breakfast Show

assigned his Key to Time mission in the Autumn.

With universal balance restored and the Black Guardian hurling futile threats, the Doctor took another rest from March 1979, handing the 6.15pm slot over to *Jim'll Fix It* – which was now frequently in the week's Top 20 – until Rolf Harris could assault the nation again from April, in turn allowing Noel Edmonds to try to revive *Juke Box Jury*, even after the finest surgeons in the UK had proclaimed it dead. Fortunately, by September, the Daleks were back, but again *Doctor Who*'s season was cut short, and various left-over episodes of *Wonder Woman* were press-ganged into the 5.50pm slot in lieu of *Shada*. Summer 1980 was haphazardly scheduled around the sports, with the *Doctor Who* slot also allocated to *California Fever* (a short-lived 'youth appeal' CBS show following the adventures of three college students) and a season of well-rated Cliff Richard cinematic classics prior to the new-look *Doctor Who* returning to some low ratings in *The Leisure Hive*.

Saturdays on BBC1 were totally reformatted around a new show...

After a disastrous performance against *Buck Rogers in the 25th Century* – which we conducted an autopsy on last time – *Doctor Who* was moved to a twice-weekly slot after *Nationwide*. It was effectively rebranded as an early evening soap opera, commensurate with other family shows such as *Tomorrow's World*, *A Question of Sport*, *The Wonderful World of Disney* (itself a former Saturday night inhabitant) and repeats of classic rib-ticklers like *Dad's Army* and *Whatever Happened to the Likely Lads?* And what were *Doctor Who*'s stablemates in the BBC soap stakes? In the late Spring it was *Triangle* and in the Autumn it was *Angels*.

Triangle débuted in January 1981 as an exciting soap set in the distinctly non-glamorous world of a North Sea Ferry, braving the grey seas between the ports of Felixstowe, Gothenburg and Rotterdam. Heavily criticised from the outset, the soap never charted, and by 1982 its featured star – the Rani herself, Kate O'Mara – had quit from her lead role as the fiery Katherine Laker. In comparison, *Angels* highlighted the lives of student nurses at St Angela's Hospital in Battersea (or Heath Green Hospital in Birmingham) complete with a funky electronic theme tune. This look at the medical world had been reformatted from an earlier 50-minute drama series (one episode of which showed a run-down senior hospital employee dismayed to find *Doctor Who* playing on TV when she got home) and shared not only a commonality of directors with *Doctor Who* (Graeme Harper, Matthew Robinson, Mary Ridge) but also offered a regular role to Mark Strickson which would have been concurrent with the Turlough gig. Indeed, regulars from both soaps would be contracted by John Nathan-Turner and his teams as guest stars – including Michael Craig, Nigel Stock, Paul Jerricho, Clare Clifford and Lesley Dunlop – presumably in the belief that they were familiar faces popular with that time slot's audience.

The 'soap' slot could not have escaped the attention of Nathan-Turner who was a great devotee of the genre. Indeed, the producer seemed to exploit the similarity, reintroducing notions of continuity from serial to serial not seen since the 1960s and building up the internal conflicts of the regulars. There were even cliffhangers to the seasons to entice viewers back after the summer in a steal from the seasonal American soaps – although Tegan missing the TARDIS at Terminal Three in *Time-Flight* failed to make headlines akin to the shooting of JR Ewing ...

Triangle set sail for the final time in July 1983, and *Angels* discharged their last case that December after five soapy years. By an astounding coincidence, its producer – former *Doctor Who* director Julia Smith – had already been developing a new BBC soap for some time. When *Doctor Who* began its 1984 season, it was effectively the last of the twice-weekly BBC dramas of its type. In secret laboratories, Julia Smith and her crack team of audience scientists had been developing the BBC's secret weapon to give them an unbeatable twice-weekly soap opera under the codename *East 8* which would put Auntie back on the ratings map (their last Top 20 soap being *United!* in February 1967). With *East 8* – or, as it became known, *EastEnders* – running all year from February 1985, a new home for *Doctor Who* would be needed.

And the new home was in fact the old home, Saturday teatimes, where its place had been kept warm (well – lukewarm anyway) by a variety of usurpers in the name of comparable family entertainment. After his fall at the Pharos Project saw the Fourth Doctor despatched, the first new incumbents of the hot slot were Bo and Luke Duke, better known as *The Dukes of Hazzard*, a couple o' country cousins who gave the corrupt local

line-up was still very strong. ITV's combined opposition to *Doctor Who* was generally attracting only about four million viewers. LWT began with repeats of *The Adventures of Black Beauty* and the expensive *Space: 1999*, also adopted by regions like Yorkshire later in the year. Nevertheless, poor scheduling by ITV meant that the massive investment made in Gerry and Sylvia Anderson's moon odyssey was wasted in variant slots across the UK – and *Doctor Who* again reigned supreme.

Then ... "Cue *Supersonic*" as LWT opted for over-the-top, high-profile pop host Mike Mansfield which, along with *New Faces*, ran into the New Year. In ATV, scrapes with Zygons and Osirians were combated by 1914 American southwest hokum in *Bearcats!*, itself then replaced by *Born Free*, a short-lived TV version of the hit book and film which failed to capture its predecessor's magic. With regions like Granada simply shoving on old films like *The Lost World* and *Apache Rifles*, Tom Baker's Doctor had a clear road to ratings success.

Audience Size: 10.1M average (max: 12.1M for *The Android Invasion* Part Three; min: 6.1M for *Terror of the Zygons* Part Two)
Reaction Index: [selected episodes] 57 average (max: 60 for *Pyramids of Mars* Part Four; min: 54 for two episodes inc *Terror of the Zygons* Part Three)
Top Dramas: *The Sweeney*; *Upstairs, Downstairs*; *Bouquet of Barbed Wire* (LWT marital drama starring Frank Finlay); *When the Boat Comes In* (BBC 1930s social drama starring James Bolam)
Top Telefantasy: *Doctor Who*; *The Invisible Man* (David McCallum vanishes in short-lived Universal show run on BBC)

Season Fourteen

(26 programmes: September 1976-April 1977)

BBC1: Saturdays: around 6.05pm to The Deadly Assassin, then around 6.25pm from The Face of Evil

Howzaboutthatthen? The BBC launches the unbeatable family Saturday night in: Basil Brush or *Jim'll Fix It* followed by *Doctor Who*, top class Brucie and Anthea with *The Generation Game*, *The Duchess of Duke Street* or a movie, *The Two Ronnies* or *Shirley Bassey* or *Saturday Special* or *Mike Yarwood In Persons*, then *Starsky and Hutch* and *Parkinson*. Twelve million viewers all night – easy! LWT eventually settled down to *Supersonic* and *New Faces*, but – Heyyyyyyy! – also pitching the cool new 1950s nostalgia sitcom *Happy Days* which allowed the Fonz to attract a notable UK audience. Sit on it! ATV abandoned a monster-infested new run of *Space: 1999* after a few weeks, Granada transmitted only reruns of the 1960s SF series *The Invaders* while Yorkshire aired ITC's *The Adventurer*. After a few more old films screened over Christmas and a slot change for *Doctor Who*, *New Faces* was on offer from most ITV regions along with

▶

◀ *Celebrity Squares* from ATV. Easy competition for a Time Lord who could take on corrupt Kastrians, schizophrenic computers and fifty-first century war criminals.

Audience Size: 11.2M average (max: 13.1M for *The Robots of Death* Part Three; min: 8.3M for *The Masque of Mandragora* Part One)
Reaction Index: [selected episodes] 59 average (max: 62 for two episodes, inc *The Hand of Fear* Part Three; min: 56 for two episodes inc *The Masque of Mandragora* Part Two)
Top Dramas: *The Sweeney*; *Starsky and Hutch* (BBC imports undercover cop show starring Paul Michael Glaser and David Soul); *Kojak*; *The Duchess of Duke Street* (BBC Edwardian hotelier played by Gemma Jones)
Top Telefantasy: *The New Avengers* (ITV revives Steed for the Seventies); *The Six Million Dollar Man* (Lee Majors is Universal's bionic agent on ITV); *Doctor Who*; *The Bionic Woman* (Lindsay Wagner in female bionic spin-off)

Season Fifteen

(26 programmes: September 1977-March 1978)

BBC1: Saturdays: around 6.10pm to The Sun Makers, then 6.25pm from Underworld

Just as potent this year, the Saturday line-up of Basil and Mr Roy, the Doctor and Leela, Bruce and Anthea, Louisa and Charlie, Barker and Corbett, and Ken and Dave was top of the charts with around 14 million viewers on Saturdays. *Doctor Who*'s ITV opponents were generally the quiz show *The Masterspy* (hosted by – sssssssh, you know who – William Franklyn) or the waning *New Faces* while much of the network was soon taking aquatic telefantasy in the form of *The Man from Atlantis* with Patrick Duffy as web-fingered wonder Mark Harris. Then after Christmas, things got more fragmented with LWT screening another US SF show – *Logan's Run* – and the rest of the network scheduling *Havoc*, an ITC documentary filler about disasters. The New Year line-up for BBC1 saw *Doctor Who* now accompanied by the appallingly moralistic animated *New Adventures of Batman* and *Jim'll Fix It* along with guaranteed crowd pleasers like Les Dawson and Mike Yarwood (once almost an extra in *The War Machines* dontchaknow).

Audience Size: 8.9M average (max: 11.7M for *Underworld* Part Four; min: 6.7M for *Image of the Fendahl* Part One)
Reaction Index: [selected episodes] 62 average (max: 75 for *Image of the Fendahl* Part Two; min: 56 for *The Invasion of Time* Part One)
Top Dramas: *The Professionals* (macho action from CI5 agents on ITV); *Starsky and Hutch*; *Wilde Alliance* (genteel thrillers from Yorkshire about an author); *Charlie's Angels* (glamorous undercover agents aired on ITV)
Top Telefantasy: *The Man from Atlantis*; *The New Avengers*; *Doctor Who*; *The Six Million Dollar Man*

politician Boss Hogg some mighty fine headaches as they foiled his plans and flattened the hills in their Dodge Charger, the General Lee. A top-rated show on CBS, its performance on BBC1 was not quite as effective as that of *Logopolis* and it too was still in the shadow of Buck, Wilma and Twiki. This was replaced in turn with teenage (alright – twentysomething) mystery adventure from *The Hardy Boys and Nancy Drew*, bubblegum disc trivia from Cliff Richard-lookalike Mike Read in *Pop Quiz* over the summer, and then an Autumn of reruns of the Western martial arts series *Kung Fu*. David Carradine's shaven Kwai Chang Caine had already proved popular on ITV in the 1970s, but lightning didn't strike twice when the BBC bought the package, presumably feeling that the Grasshopper's philosophical wanderings echoed those of the twice-weekly Time Lord.

As Peter Davison was cutting his teeth in the TARDIS in 1982, the Saturday slot remained occupied by Caine, the Dukes and Mike Read on a rotational basis, with *Alias Smith and Jones* added to the mix. Another 1970s Western film series, this series offered excellent hokum for the family with amiable former outlaws Kid Curry and Hannibal Heyes who "in all the trains and banks they robbed, they never shot anyone." *Doctor Who*'s anniversary year saw its rightful slot occupied by *Rod and Emu's Saturday Special*, more from *The Dukes of Hazzard*, repeats of the final season of *Doctor Who*'s SF stablemate *Blake's 7* and then Autumn repeats of sitcoms such as *Hi-De-Hi* and *Some Mothers Do 'Ave 'Em* as the Saturday night line-up was rebuilt to accommodate a new focus, *Noel Edmonds' Late Late Breakfast Show*, where out-takes from *Doctor Who* would be nominated for Golden Egg Awards amongst the low-brow, whirly wheeling mayhem.

This general disruption to BBC1 Saturdays meant there was no *Doctor Who*-type family adventure for most of 1984, just a diet of Jim fixing things, Emu attacking tiny children, and Frank Spencer (the funniest man in the world – when you're about six) causing all manner of havoc. Finally, the BBC realised what had been missing these last three years – namely teatime SF with metal monsters. Producer Richard Bates acquired the rights to John Christopher's 1960s trilogy *The White Mountains*, *The City of Gold and Lead* and *The Pool of Fire* which told of an Earth of the future where everyone is 'capped' as they enter adulthood and fall under the control of unseen aliens which operate via their massive metallic minions, *The Tripods*. The first book telling of the flight across Europe of three youths approaching the age of capping was adapted at great expense as a 13-part serial which débuted at 5.15pm on Saturday 15 September 1984, with director Chris Barry launching proceedings as he had done with the Daleks two decades earlier. Unfortunately, the heavily-promoted Tripods themselves seldom appeared in the otherwise highly acceptable, *Fugitive*-type adventures which were big on character but small on action. The magic formula of *Doctor Who* hadn't been repeated.

Anyhow, from January 1985, *Doctor Who* was back where it should be. Well ... almost. The trouble was that with the previous three seasons going out around 7pm (when it was assumed that adults would now certainly be supervising the viewing choices of developing minds), *Doctor Who* had been allowed to move into more complex areas of science-fiction, and also to contain more acts of violence. Throughout production of Colin Baker's first full season in 1984, mercenaries having their hands crushed, mortuary attendants flailing into acid baths and alien chefs sampling Spanish rodents were all added to the mix on the grounds that the reformatted bumper-length episodes would be allocated a 6.30pm slot, commensurate with the twice-weekly offerings. Not so ... as Nathan-Turner admitted, the wish-fulfilling benevolence of Jimmy Savile, which was regularly attracting around 11 million viewers, was offered pole position at 6.05pm, forcing *Doctor Who* back to 5.20pm once again – and as such leaving it far more vulnerable to the criticism which was to come.

According to Mary Whitehouse of the NVALA on Sunday 28 April 1985, in that organ of media criticism *The Sunday People*, *Doctor Who* was "getting too violent", while HTV's fantasy-dosed *Robin of Sherwood* also got a tongue-lashing for its "excessive violence ... dealing, as it does, with Satanism" as reported the same day in *The Daily Express*.

After the 45-minute season with Colin Baker, the slot was given over to reruns of *The New Adventures of Wonder Woman* (and its four million viewers) until the second season of *The Tripods* laid an egg during the Autumn. Despite rising viewing figures of up to five million and phone calls complimenting the series' visual effects, the BBC decided to abandon the final part of the three-legged trilogy which was scheduled for the following year. Until *Doctor Who* could reclaim its rightful slot in September 1986, Saturday teatime was the province of terrifying husband and wife-dressed-up-as-schoolboy team The Krankies, in *The Krankies' Elektronik Komik* (with fandabidozi guests like Modern Romance and a no-doubt hilarious *Doctor Who* parody entitled *Dr Why*), repeats of *The Muppet Show* (a major hit in 1977, purchased from the now-defunct ATV) and more road-burning action with the good ole boys who were never meaning no harm in *The Dukes of Hazzard*.

After *Doctor Who*'s Saturdayness was taken from it once again, the next incumbent of the 5.20pm slot in Spring 1987 was the new US sitcom *Perfect Strangers* showing just how funny American life could be through the eyes of Mediterranean immigrant Balki Bartokomous (Bronson Pinchot) ... and in no way just a flimsy excuse to get cheap laughs from Balki's funny accent – "Don't be ridikalus, Cozzin!" It wasn't a ratings winner for either ABC or the BBC, and in the UK was replaced by *The Pink Panther Show* while the 5.50pm slot was given to repeats of the Terrance Dicks-produced *Oliver Twist* serial (rating around 3.6 million while *ALF* from Melmac on ITV came in at 5 million). Autumn 1987 then saw Noel Edmonds digging himself in with seven million tuning in for *Telly Addicts* – after *The Late Late Breakfast Show* had been brought to a premature end in 1986 when a member of the public was killed performing a stunt.

The whole notion of twice-weekly screenings was a double-edged sword for *Doctor Who*. Sure, you have greater presence during the week ... but for fewer weeks of the year (which is what we'll look at next time). Also, for those on shift work or attending social functions, it might be annoying to be free on Monday nights, but already committed elsewhere on Tuesdays. After the third and final twice-weekly season in 1984, BBC audience research indicated that 36% of viewers wanted it to remain twice-weekly, 17% preferred a single episode each week and 47% had no strong opinion on the matter. A year later, after the show had gone weekly again, the same question had 34% in favour of it continuing like this with only 15% wanting a return to twice-weekly transmission. As the BBC reports noted, "Leaving aside those with no strong opinion, it is clear that respondents expressing a preference tend to go along with the status quo: *Doctor Who* was transmitted weekly in 1985 and twice-weekly in 1984."

Looking again at *Doctor Who Audience Data 1963-1989*, a report prepared by Samantha Beere for BBC Broadcasting Research in 1990, the conclusions presented are that "From 1963 to 1970 *Doctor Who* gained a steady percentage of the audience share and during the 1970s it consistently beat the opposition gaining many new viewers during the ITV strike of 1979. However, ITV struck back in 1980, scheduling *Buck Rogers in the 25th Century* against *Doctor Who* and getting a sizeably higher average audience share.

"It was at this point that the decision was made to change the transmission time, the first major scheduling change the show had received since its first appearance at Saturday teatime. The new transmission time of Monday and Tuesday evenings ... seemed to be a wise one, as Peter Davison's first season achieved an average of 9.3 million compared with 5.8 million for Tom Baker's last season ... The decision was than made to return to the Saturday evening slot ... yet this had no appreciable difference on the average audience figure which stuck at 7.2 million ... in 1987 the day and time were changed again. A weekday was favoured once more but just one transmission a week ... Once again this had no appreciable effect on the audience figures ..."

Although factually this was correct, Ms Beere failed to note the horrific slump that had occurred in the Saturday slot between 1985 and 1986. The conclusion reached was somewhat contradictory, with Beere stating at the outset that "It would therefore seem that the changes to the transmission times did not inconvenience viewers too much, as a similar size of audience continued to watch after a change as had before." Yet somehow there was a link, which she could only see in terms of the schedule changes, for she continued, "However from the time of the first transmission time change onwards, audiences gradually declined and it could be that the change of transmission times in the later years did have some small and cumulative effect on audience size," while admitting that "It is obvious that this was by no means the only or the main cause of the decline in viewing figures."

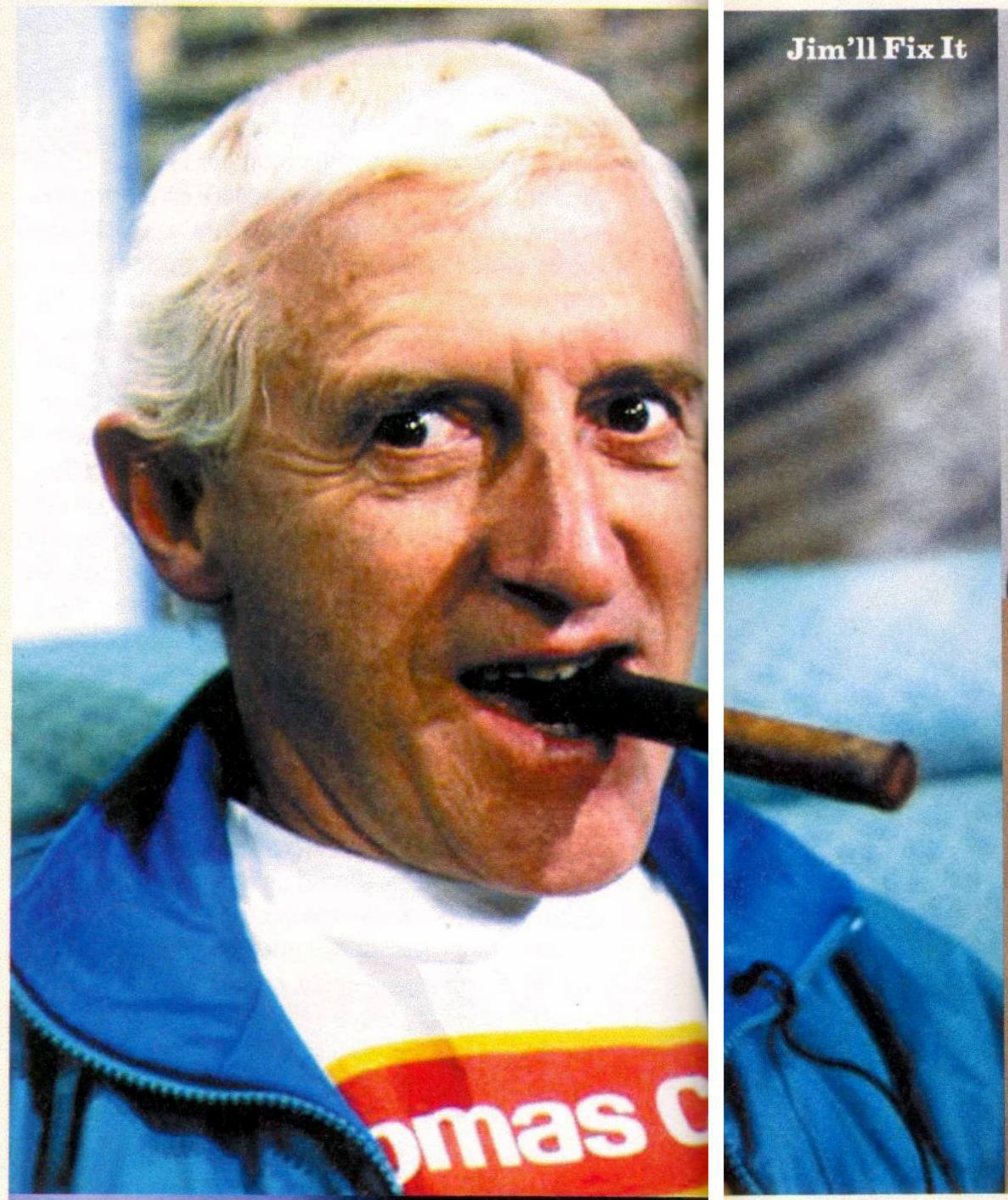
Doctor Who had an identity – and part of that identity was its lovely weekend feeling of Saturdayness. Ask people now what night 1970s classics like *The Good Life* or *The Sweeney* aired and chances are they couldn't tell you, since such shows were repositioned around the week as required from season to season. The study *Uninvited Guests* noted how, in the 1960s, a pattern of viewing was important. Television was an event – the set turned on at special times for special programmes rather than left humming as moving wallpaper. John (37) recalled "Yes, we used to religiously watch *Dixon of Dock Green*" as he considered former viewing habits. "Every Saturday evening, wasn't it?" chipped in his mucker Reggie (42), to which John added "Either before or after *Doctor Who*." Indeed, George Dixon had been dispensing an amiable form of justice on his Dock Green beat for no less than 430 'Tales of a London Policeman' between July 1955 and May 1976. It was his patch, and television moved slowly enough not to have knee-jerk reactions to ratings. Like the Doctor, he was an established Saturday hero.

Since the late 1980s, Saturday teatimes have lost the magic they once had. After a brief stint with the criminally wasted *The Young Indiana Jones Chronicles* and latterly with *The New Adventures of Superman*, the slot has become a dumping ground for forgotten sitcoms, lame game shows and reruns of *Are You Being Served?*. The brightest light otherwise has been the excellent animation packaging of *Rolf Harris' Cartoon Time* or *Stay Tooned*. What a waste ...

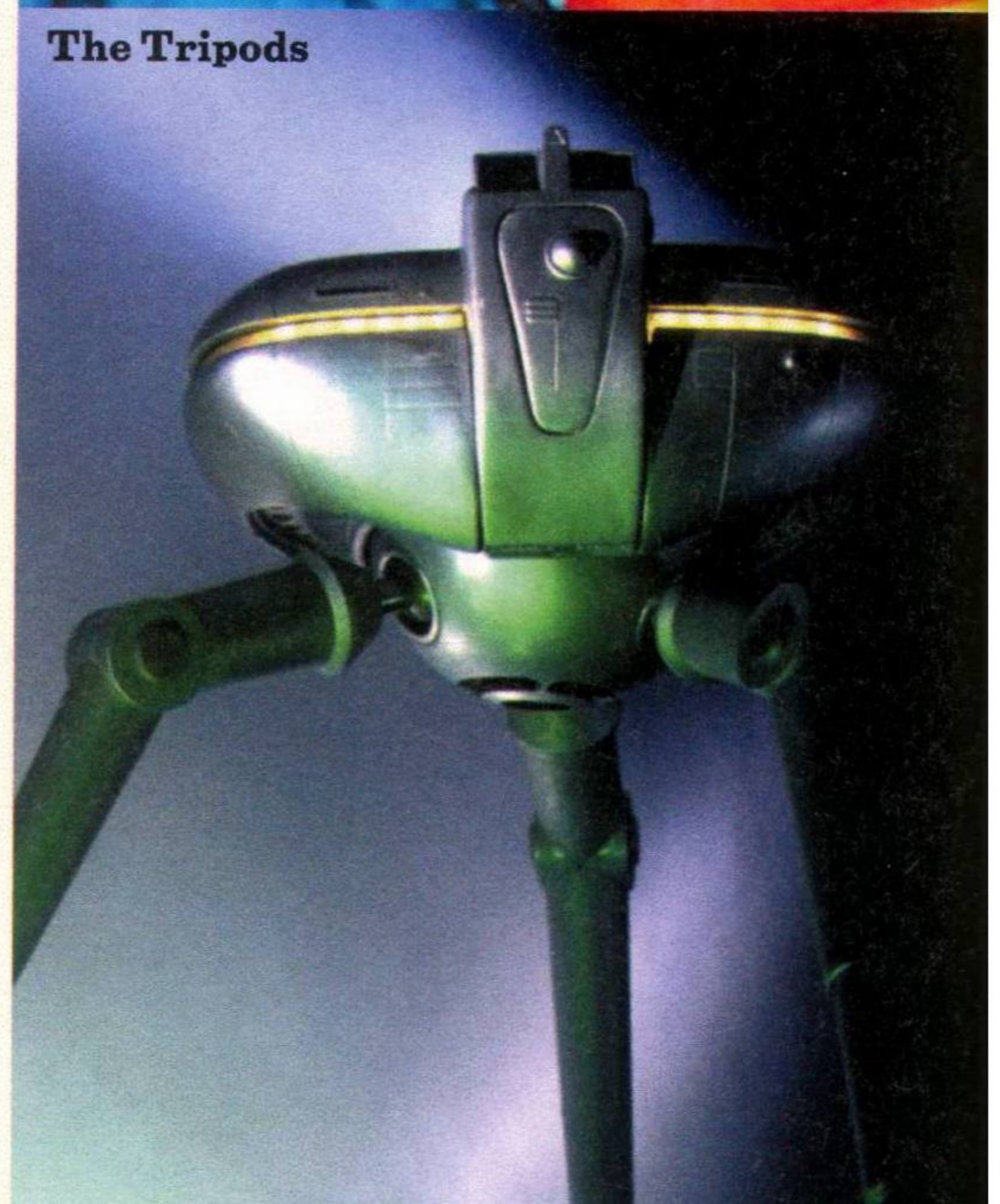
What will happen in the future? Will *Doctor Who* ever return to Saturdays? Does 'Saturdayness' even exist in the twenty-first century? And how is Winston Churchill to blame for the decrease in the number of episodes of our favourite science-fiction series made each year? We'll have to find out next time, Basil.

Corrrrr! You can't leave it there, Mr Roy!

"Well, the Doctor hasn't made it back to Saturdays since 1986. But he's done well enough for himself – I gather he's got what the kids call a 'cult following' ... whatever one of those is. Oh, and you'll be pleased to hear that young Jimmy got himself sorted out. He paid to have the window mended, and he's got a job down the hospital as a porter. Anyway, I'd better be off. So, remember when you're crossing the road: Look right, look left, look right again. See you next time. Ta ta." DWM



Jim'll Fix It



The Tripods

The Krankies' Elektronik Komik

Laurel & Hardy

Sing a Song of Emu

Doctor Who often had some decidedly odd Summer stand-ins...

Telephone:
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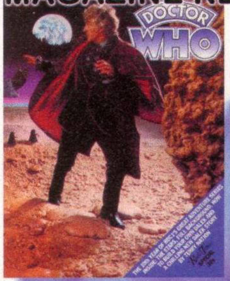

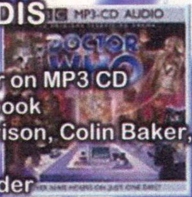
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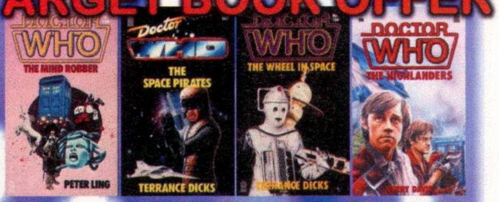
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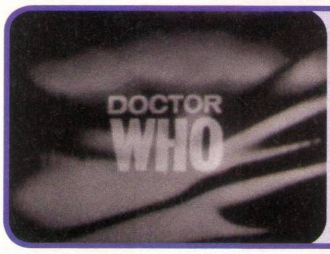
FIVE HUNDRED EYES

Written by **JOHN LUCAROTTI** Directed by **WARIS HUSSEIN** Transmitted **7 MARCH 1964**



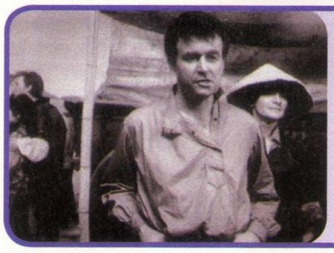
Tegana reaches the oasis, but fails to keep his promise to bring water back for his thirsty travelling companions. 'Here's water, Marco Polo!' he mocks, pouring it away. 'Come for it!'

FIVE HUNDRED EYES

Marco drives his caravan on through the Gobi Desert. He and his party grow progressively weaker as they inch towards the oasis. 'What has happened to Tegana?' writes Marco in his journal. 'Is he lost? Perhaps he never found the oasis...'

'What misery,' writes Marco, as night falls. 'A bitterly cold wind swept down from the north and sent a shiver in as we stumbled on. I fear the end is not far off...'

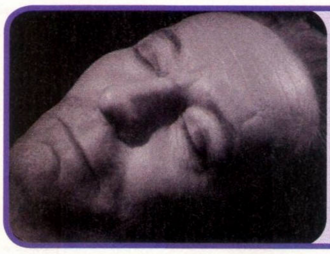
'No sign of Tegana,' says Marco in the morning.



'Nothing but sand,' says Ian, searching the horizon.
'Surely he should be back by now,' says Barbara.

'Hot again soon, Marco,' says Ian. 'Hadn't we better get started?'
'We would not get very far, Ian,' he replies with grim resignation. 'No, we must wait here.'

'The Doctor and Susan are still in the TARDIS,' says Barbara.
'Let them sleep, Barbara,' replies Ian.



The Doctor is asleep in the darkened control room of the TARDIS when he feels something on his forehead.

Still half asleep, he raises his hand to his forehead and discovers his fingertips are wet.

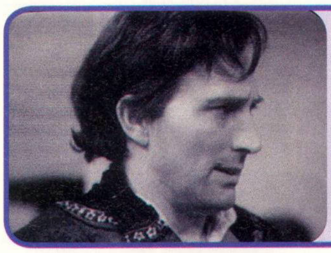
'Water!' he exclaims, opening his eyes. 'Susan! Come along child, wake up! It's streaming down the walls, look!'

Ian gazes out across the desert, searching in vain for Tegana. 'Not a sign of him,' he says, before turning away in despair.

The Doctor and Susan emerge from the TARDIS with a cup full of water. 'This was in your caravan?' asks an incredulous Marco. 'You told me you weren't carrying any, Doctor!'

'This is the water that was running off the walls,' says the Doctor. 'It's condensation.'

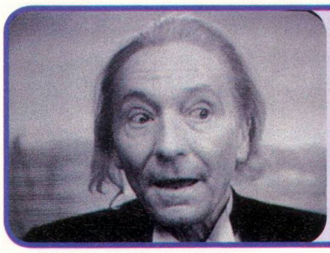
'The old man lied to me!' shouts a furious Marco, failing to understand. 'Last night it was cold, bitterly cold, Marco,' says Ian, trying to explain. 'The outside of the caravan cooled, but the inside stayed warm, and so moisture formed on the inside. It's condensation.'



'I have seen this happen...' says Marco, before handing the cup to Ian. 'Let me see you drink it,' he says. Ian raises the cup to his lips without hesitation.

Revived by the water from the TARDIS walls and ceilings, the travellers resume their journey to the oasis. They are soon reunited with Tegana, who claims that bandits prevented him from leaving during the night. Marco decides they will rest until the morning – despite the threat from the bandits.

The Doctor tells Barbara that he thinks he can repair the TARDIS' faulty circuit within a week, or maybe less. Barbara tells the Doctor they are leaving tomorrow.

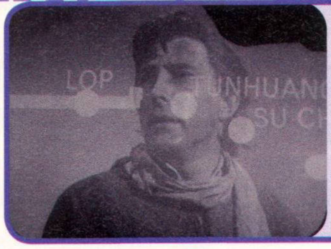


'Oh, we're always rushing around,' says the Doctor, disapprovingly. 'A day's rest would do us all a lot of good.'

Barbara explains her suspicions about Tegana's story to Ian – if bandits really were at the oasis during the cold night, why are there no signs of a fire having been lit?

'Perhaps they didn't want anyone to know they'd been here,' says Ian. 'I think Tegana just used the bandits as an excuse for not coming back to us with water,' says Barbara.

Marco tells the Doctor he may rest inside his caravan, but that in the morning it will be locked and he will take possession of the key. 'Young man,' says the Doctor, 'you still don't seem to realise that you're speaking to a man of superior intellect.'



'My conscience pricks me,' writes Marco in his journal as his party head for Tun-Huang. 'I was adamant, despite the Doctor's protests, that the key and his caravan should be handed over to me.'

On arrival at Tun-Huang, the TARDIS is taken off the back of the wagon and placed in a courtyard.

A small crowd of curious locals gathers around the incongruous police box.

'Isn't the Cave of the Thousand Buddhas near here?' asks Barbara. 'Yes,' replies Marco, once again surprised by her knowledge of local geography. 'Have you heard of the Cave of Five Hundred Eyes?' he asks.

'On the walls are painted the faces of 250 evil men who once lived there,' he explains. 'They were the Hashashins... so called because they used the drug hashish.'

'Are there still Hashashins in the cave?' asks Susan.
'No,' says Marco. 'They were put to the sword 20 years ago by a great Mongol conqueror called Hulagu.'

'There is a story of Hulagu and the Hashashins,' says Ping-Cho.
'Tell it to us,' asks Susan, but Ping-Cho says it will have to wait – the story requires preparation.

Barbara watches Tegana with suspicion as he eavesdrops on the conversation.

In the courtyard, the Doctor tells Ian he is looking forward to getting back inside the TARDIS so he can begin repairing the faulty circuit.
‘Aren’t you forgetting something, Doctor?’ says Ian. ‘You’ve given Marco Polo the key.’

‘A key, my boy, *a* key,’ says the Doctor smugly. ‘What use do you think it’s going to be to him?’ The Doctor holds up another key, revealing that the key he gave Marco was one he made during the stay at the oasis. Susan tells the Doctor that Ping-Cho is about to tell a story about the Hashashins.

Ping-Cho acts out her story with graceful movements: ‘Gracious maidens, gentle lords, pray attend me while I tell my tale of Ala-eddin, who, by devious schemes, evil designs and foul murders, ruled the land. No host of arms, no vast array of banners served this wicked lord.’

‘There were but few – ruthless, reckless men who obeyed his cruel commands. Thus did he persuade them: promising paradise, he gave his followers a potent draft, and whilst they slept, transported them to a vale where streams of milk and honey, wine and water, flowed.’

‘Here were gardens and flowers of every hue and essence, here too golden pavilions outshone the sun, and even the stars of heaven envied the bejewelled interiors, strewn with incomparable silks, tapestries and treasures.’

‘Handmaidens, dulcet voice, soft of face, attended them, and thus bemused did they dwell in this man-made paradise until Ala-eddin, intent upon on some evil deed, proffered again the hashish draft, and brought them sleeping to his castle.’

‘“What, lord? Are we cast out of paradise?” awakening they cried.’
‘“Not so. Go abroad, seek out my enemies and strike them down. But care not for your lives. Paradise is eternal.” So terror stalked the land for many years.’

‘Then, one day came mighty Hulagu To stand before Ala-eddin’s lair for three long years in siege. Thus fell Ala-eddin. Now, honest hands reap harvests of life from the soil where death and evil reined. And those who journey through the vale are heard to say, “Tis truly paradise today.”’

Ping-Cho bows deeply as her audience applauds.
While the Doctor, Ian and Marco congratulate Ping-Cho on her performance, Tegana quietly leaves the room. Barbara follows him out.

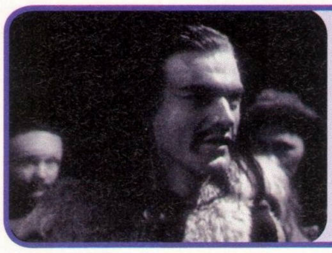
Ian tells Susan that the word Hashashin survives in modern English as ‘assassins’. Ping-Cho tells Susan that the lair of Ala-eddin was in Mount Alumat in Persia. Marco adds that some of Ala-eddin’s followers lived nearby, however, in the Cave of Five Hundred Eyes.

The walls of the Cave of Five Hundred Eyes are etched with lurid paintings. Tegana enters the cave cautiously, before calling out for Malik.

An old man emerges from the shadows, coughing and spluttering. ‘Who calls my name?’ he asks. Tegana replies: ‘The guardian of the Mongol warlord.’

Malik leads Tegana deeper into the cave. He turns a stalactite, activating a mechanism that reveals a secret inner chamber. Tegana is met by Acomat, who gives him news of Noghai: ‘He has formed his army, and marches now for Karakorum.’
‘I will not fail you,’ promises Tegana.’

You failed at Lop,’ says Acomat. ‘You were to meet our courier on the third night in the desert.’ Tegana explains that there was a sandstorm. Malik adds that the courier spoke of a gift to Noghai. ‘A caravan that flies,’ explains Tegana. ‘It belongs to an old magician.’



‘With such a caravan Noghai would be invincible,’ says Acomat.
‘That is why you must capture it,’ says Tegana. ‘You will attack our caravan as we’re going to Shang-Tu. And then deliver it to Noghai.’
Malik interjects, saying that a woman is lurking in the outer cave.

Barbara edges along the walls of the cave, feeling her way in the darkness.

With only the sound of dripping water in the distance, she begins to feel nervous. She turns around to head back for the entrance.

Tegana's hand comes out of nowhere, smothering her mouth. Barbara lets out a muffled scream, before collapsing.

Marco is furious to discover that Barbara has gone. 'What kind of country do you come from where a woman can wander alone through the streets at night?'

'You'll never find her alive,' says Tegana, looking up from his drink nonchalantly.

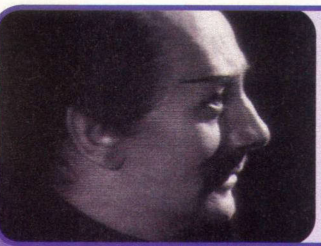
'We'll search together,' decides Marco. 'The city is divided into distinct areas. Tegana, you will take one, we will take another. We will meet back here in two hours time.' Marco, Tegana and Ian begin the search, leaving an anxious Doctor and Susan behind.

In the cave, the Mongols roll dice to decide who will cut Barbara's throat. Meanwhile, in the courtyard, Chenchu sees the Doctor approaching and hides. Using a small lamp to guide the way, the Doctor goes to unlock the TARDIS door when he hears Susan behind him.

'Don't worry about Ping-Cho,' says Susan. 'You can trust her. We think we might know where Barbara is.'

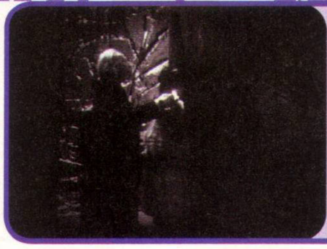
'Messer Marco was telling us about the Cave of Five Hundred Eyes,' says Ping-Cho.

'And how long have you been lurking there?' says the Doctor, spotting the cowering Chenchu. 'Where is the Cave of Five Hundred Eyes?'



'On the road to Su-Chow,' says Chenchu. 'Set back against the foothills.'

'How far from here?' asks the Doctor. 'About a third of a league, my lord,' he replies, warning that the cave is haunted by the spirits of the Hashashins.



The Doctor arrives at the cave, accompanied by Susan and Ping-Cho. The Doctor points out the veins of quartz running through the rock. 'That face is carved so that, at the eye, the quartz is exposed.' enthuses the Doctor. 'We're supposed to be looking for Barbara,' Susan insists.

Chenchu nervously approaches Tegana, telling him that the Doctor has gone. 'He forced me to tell him the way to the cave.'

'What cave?' snarls Tegana, gripping Chenchu's throat.

'The Cave of Five Hundred Eyes,' says the terrified Chenchu.

'My lord, look,' says Ping-Cho, pointing to something on the ground. It is Barbara's handkerchief.

'She must have been here,' concludes Susan, before calling out Barbara's name.

Barbara hears them calling, but dares not make a sound. A Mongol guard moves towards a spy-hole in the wall.

The other guard holds a dagger to Barbara's throat as they listen to Susan and Ping-Cho calling from the outer chamber.

As the Doctor, Susan and Ping-Cho move down the passage, Susan stops dead in front of one of the cave paintings and lets out a piercing scream.

'They moved!' she screams. 'The eyes moved!'

Next episode: *The Wall of Lies*

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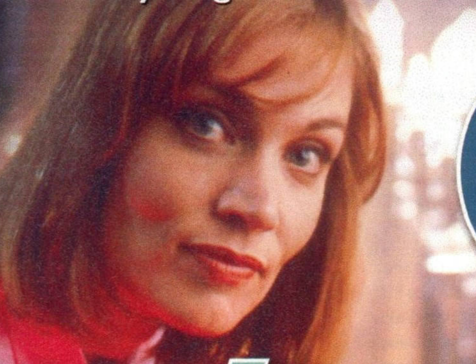

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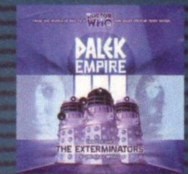

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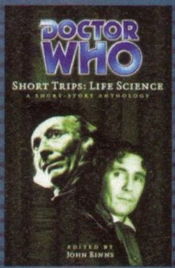

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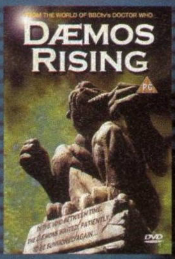

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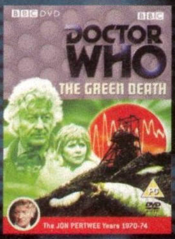

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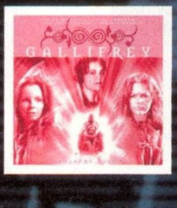

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HAPPY TIMES AND PLACES

In the first of a special three-part feature celebrating 25 years of Doctor Who Magazine, Marcus Hearn travels back to 1979 to document the genesis of a publishing phenomenon...

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PRIZE-WINNING COMPETITION INSIDE

I wrote my first article for **Doctor Who Magazine** in 1989, and in the intervening years I've been assistant editor, co-editor, editor and associate editor. Now I'm a humble freelancer once more, but I've never lost the feeling that I've somehow always *belonged* here. I always felt that way about **Doctor Who Magazine** – even before I started writing for it.

I was nine years old when **Doctor Who Weekly** was launched in October 1979. Nowadays, *Doctor Who* is something you can consume on video, DVD, CD, and on the Internet. In 1979, of course, we watched *Doctor Who* on television. And when *Doctor Who* wasn't on television, our best fix could be obtained from bookshops in the form of treasured Target novelisations. *Doctor Who* could also be (literally) consumed in newsagents in the form of sickly-sweet white chocolates, shaped as the TARDIS, K9, a Dalek or a Cyberman. They cost three pence each, and K9 always seemed to taste worse than the others.

I now know there was a *Doctor Who* Appreciation Society, although at the time neither I nor any of my young friends had ever heard of it. The *Radio Times* had published a 10th Anniversary Special, although this was a mysterious relic from the past (six years was a *very* long time ago). Once a year my newsagent briefly stocked the *Doctor Who* annual, although even at the age of nine I was starting to suspect that the glory days of that publication were over.

One Thursday in October 1979 I was off school with some minor ailment, moping about in my pyjamas.

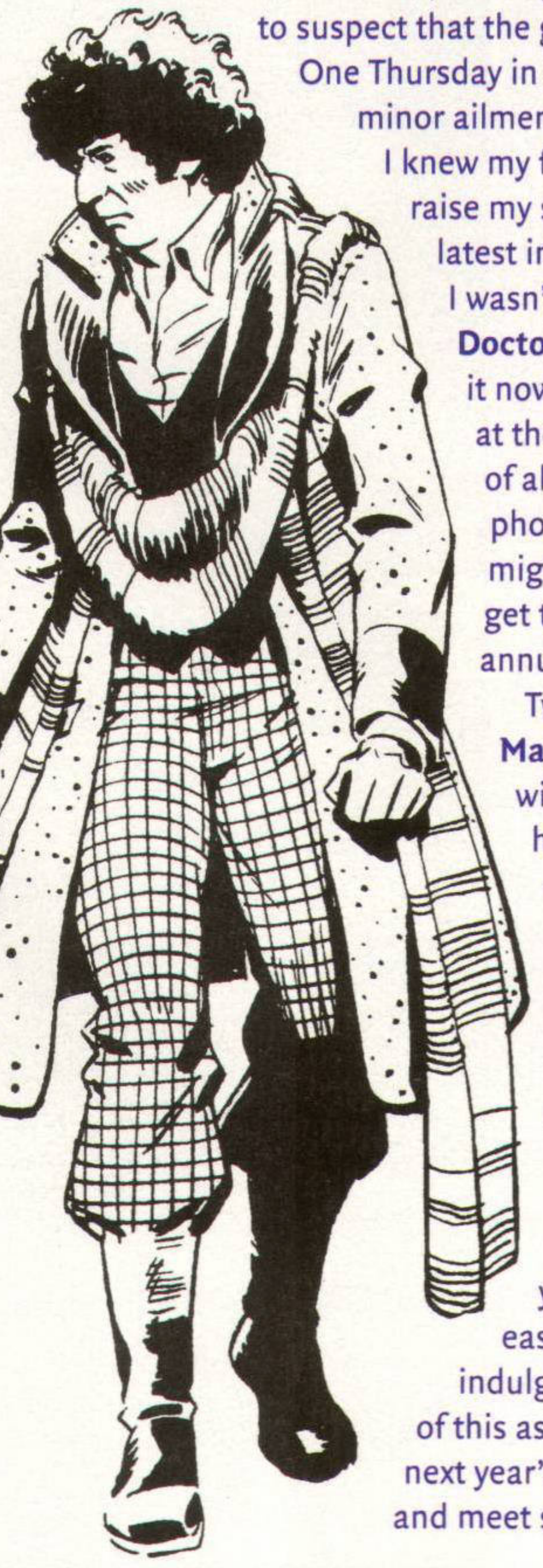
I knew my father was going to buy me a comic to raise my spirits, and I was probably expecting the latest instalment of *Warlord* or *The Beano*.

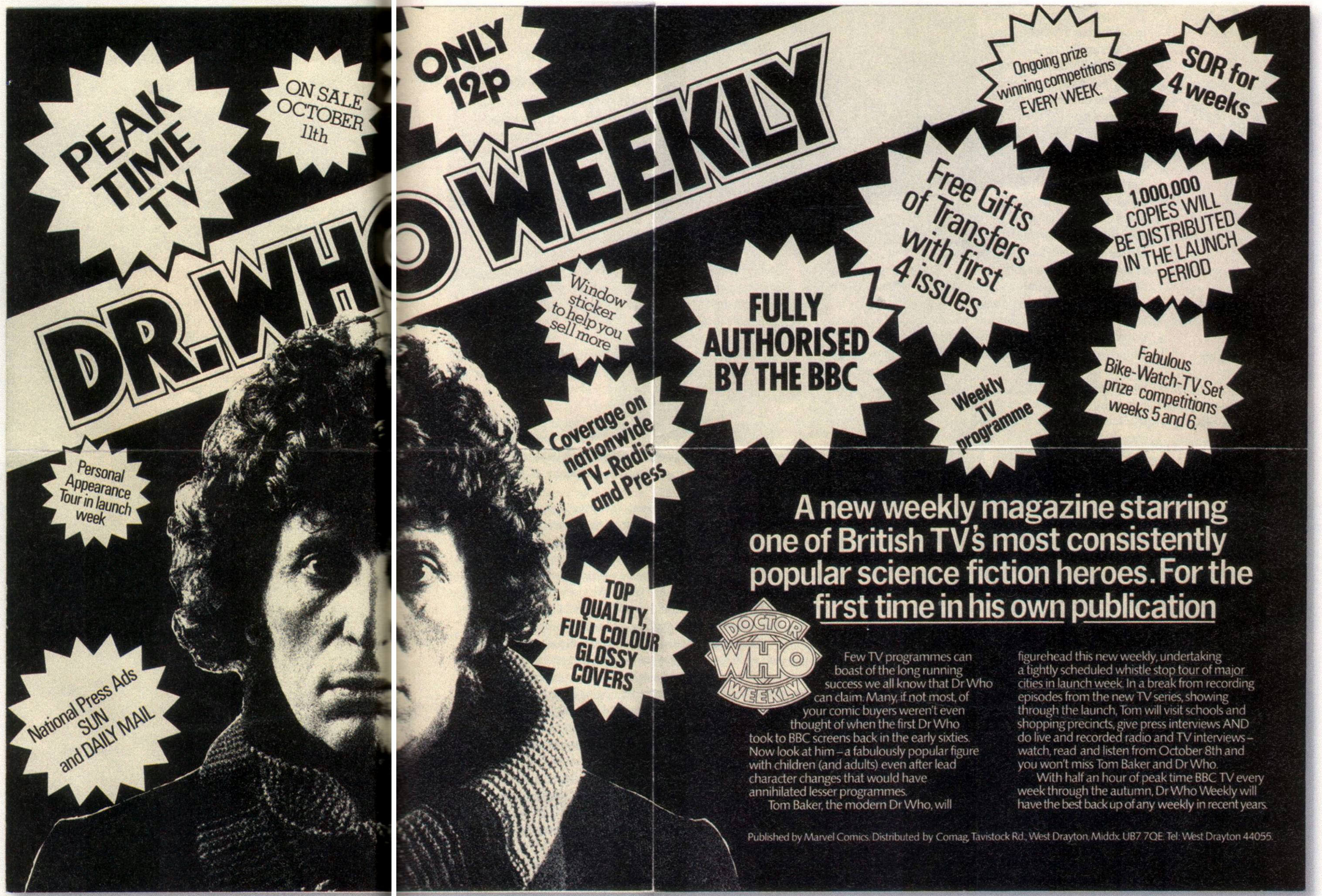
I wasn't expecting the 'Fantastic First Issue' of **Doctor Who Weekly**. Looking back on Issue 1, it now seems rather thin in every respect, but at the time it was a revelation. Most amazing of all for me was that it featured photographs from *Doctor Who*. Now that might not sound like much, but you didn't get them in either the Target books or the annuals, so they were all new to me.

Twenty-five years later, **Doctor Who Magazine** is still a part of my life. It stayed with me through school, college, leaving home ... even that adolescent phase where I thought I'd outgrown *Doctor Who*. Of course, the magazine owes its continued existence not only to the TV series it celebrates but to the thousands of loyal readers who have stayed with it despite 'growing up', and despite the fact that *Doctor Who* itself fell quite a few hurdles back.

A series of articles celebrating 25 years of **Doctor Who Magazine** could easily be an excuse for a round of self-indulgent back-slapping, but I prefer to think of this as a chance to pause for an MOT before next year's rally. So let's lift the bonnet on **DWM**, and meet some of its previous owners ...

Below: Dave Gibbons' distinctive comic strip Fourth Doctor.

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Tom Baker, the modern Dr Who, will figurehead this new weekly, undertaking a tightly scheduled whistle stop tour of major cities in launch week. In a break from recording episodes from the new TV series, showing through the launch, Tom will visit schools and shopping precincts, give press interviews AND do live and recorded radio and TV interviews – watch, read and listen from October 8th and you won't miss Tom Baker and Dr Who.

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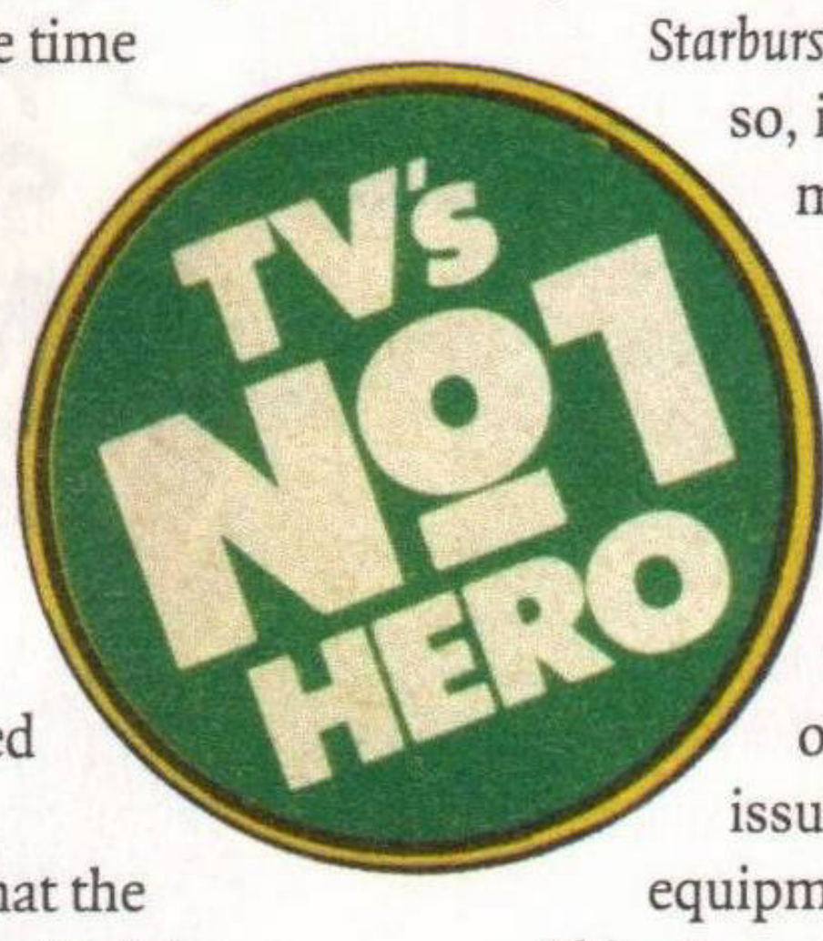
PART ONE: 1979-1985

COMIC TIMING

In the autumn of 1976, former *Whizzer and Chips* editor Dez Skinn started a new comic magazine called *House of Hammer*. The entrepreneur's timing was unfortunate – the famous film production company had already released what would prove to be its final 'Hammer Horror'. Skinn's innovative combination of features and comic strip adaptations of old films started strongly, but in the absence of any new horror movies from the studio the magazine floundered. Despite this, Skinn recognised that the format he had devised could be easily translated to other, more prominent, fantasy subjects. He wrote a memo to his managing director at General Book Distribution, suggesting that *Doctor Who* could be a suitable candidate for the *House of Hammer* treatment.

"*Doctor Who* was a huge TV series, and I had no idea why a magazine hadn't been done before," says Skinn. "BBC Enterprises told me that was a two-page strip in *TV Comic*, and so they had the rights to *Doctor Who*. I considered that a waste. So I watched the progress of that comic strip, and as soon as the publishers, Polystyle, stopped doing the *Doctor Who* strip in *TV Comic* I shot along to BBC Enterprises. At the time I happened to be working at Marvel Comics."

Illustrious American publisher Marvel Comics had licensed the creation of Marvel UK in 1972, although for the first six years of the new company's life its aims were modest. "They were bringing in about 10,000 copies of each American comic, while Britain was producing around 250,000 copies of its own comics every week," says Skinn. "And at that time, if you printed 250,000 copies it was because you had orders for 250,000 copies and you got paid for 250,000 – what the trade calls 'firm sale', as opposed to sale or return. And these figures don't even take into account the potential of advertising. You can see why Marvel wanted a UK arm."

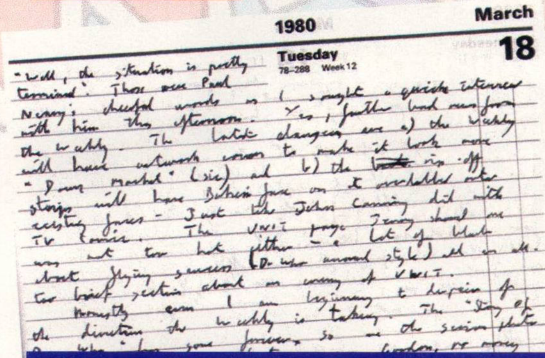

TV'S Nº1 HERO

Skinn was 28 years old when, in 1979, Marvel publisher Stan Lee asked him to compile a report recommending ways the UK division could increase the business on its reprints of US comics. "Marvel UK had reprinted the best, and then they reprinted the rest," laughs Skinn. "By this time they were reprinting the *rest* of the rest! It was pretty appalling stuff. Stan and I spent a weekend brainstorming, and he said he'd like me to instigate all the things I'd suggested in my report. I told him I couldn't work for him, because I'd just started my own magazine, *Starburst*. Stan liked *Starburst* so, in order to persuade me to join Marvel UK, he bought it from me. Marvel took over on Issue 4, and I even got them to buy the stocks of the three back issues and sold them my office equipment. It was a very good deal!"

Skinn's report had suggested that reprint material could be given a new lease of life by bolting on original text features, in the *House of Hammer* style. His first two candidates for the treatment were *The Incredible Hulk* and *Doctor Who*, because both were big hits on television. He arranged a meeting with BBC Enterprises to enquire about a license for *Doctor Who*.

The Doctor

Above: It wasn't really written by Doctor Who, you know ...
Below: An extract from Jeremy Bentham's diary for 1980. "Yes, further bad news from the **Weekly**. The latest changes are a) artwork covers to make it look more 'Down Market' (sic) and b) the rip-off stories will have Baker's face overdubbed onto existing faces. Honestly, even I am beginning to despair of the direction the **Weekly** is taking ..."



1980

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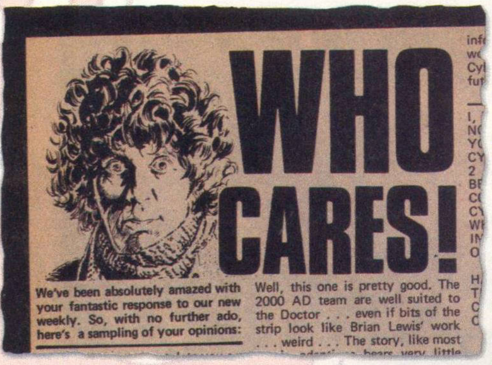


WHO CARES!

We've been absolutely amazed with your fantastic response to our new weekly. So, with no further ado, here's a sampling of your opinions:

Well, this one is pretty good. The 2000 AD team are well suited to the Doctor . . . even if bits of the strip look like Brian Lewis' work . . . weird . . . The story, like most

The negotiations proved much easier than he expected. "This was the time of the ITV strike, and everybody was watching BBC1," he remembers. "I had a meeting on the Thursday with the head of BBC Enterprises to discuss Marvel doing this comic. On the Wednesday night there'd been a programme on BBC1 at about 8 o'clock. I forget what it was called, but it had someone from Mary Quant talking about merchandising, someone from Walt Disney, and me. I was on the programme talking about *Hulk* comic, which I'd launched about a month or two earlier. BBC Enterprises were supposed to be in it as well, and they had told their staff that they should watch this programme because they were going to be featured. Unfortunately they were cut out. When I turned up at the BBC the next day, I was amazed when the guy on the door recognised me and said, 'I saw you on TV last night.' I thought, 'I bet he says that all the time,' but I later found out that Enterprises were scared stiff – they'd seen me on TV and they thought, 'Gosh – he looks a bit powerful.' They were frightened, and they buckled straight away. So we went ahead."

Skinn called Marvel's forthcoming publication **Doctor Who Weekly**, "because I couldn't decide whether it was a comic or a magazine."

In August 1979 Skinn handed the mock-up for Issue 1 to Tom Baker and *Doctor Who* producer Graham Williams at the Worldcon convention in Brighton. Baker and Williams perused the rough layouts over a drink in the bar of the Metropole Hotel. "We did a little thing on stage," says Skinn. "They had some really serious science-fiction writers there – Arthur C Clarke and Brian Aldiss were there – and there was a notice board where any newspaper coverage would be clipped. I went in one morning and everyone was giving me the filthiest looks imaginable. *The Guardian* had decided to do a write-up on Worldcon. It was something like a half-page, and to represent the world of science-fiction literature there was a massive four- or five-column photograph of me and Tom Baker!"

Skinn and Baker hit it off, and Baker agreed to undertake a national publicity tour of newsagents to promote the launch of the new magazine.

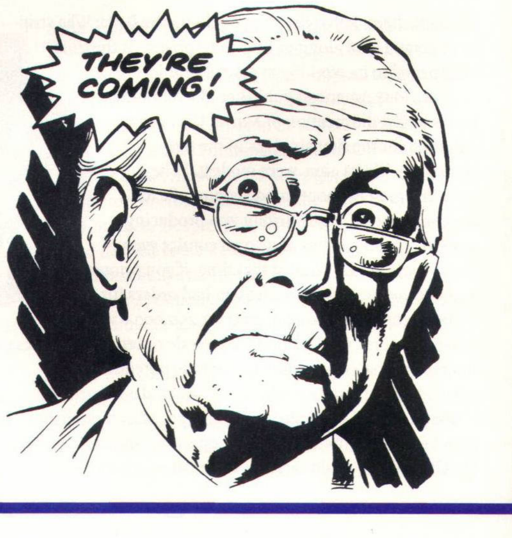
"Tom didn't get a penny for it," says Skinn. "He was promoting his livelihood. He did tell me, however, that he wouldn't have time to write an editorial every week, so I practised copying how he wrote 'The Doctor' so I would be able to scribble it at the bottom of the 'Letter From The Doctor'."

Graham Williams was another enthusiastic supporter of **Doctor Who Weekly**, although, as Skinn recalls, he had no desire to take an active role in contributing to, or even approving, the content. "Graham was never very hands-on with the comic. In fact, no-one even told us that Terry Nation had the copyright on the Daleks. We just went ahead and did what we wanted. I would go and see BBC Enterprises now and then, give them some copies, and we'd get the whisky out."

Skinn was delighted that the BBC was prepared to supply 300 photographs as part of the deal, and realised that this would leave enough money in his budget to originate new comic strips for each issue. He originally planned to alternate between artists Dave Gibbons and Brian Bolland, but as production deadlines loomed he opted to make Gibbons the principal inker. Gibbons told Skinn that writers Pat Mills and John Wagner – the creators of *2000AD* and *Judge Dredd* – had submitted a *Doctor Who* script to the BBC but had it rejected. The script was called *The Iron Legion*, and the fact that it was already written made it even more appealing to Skinn.

Starburst freelancer John Fleming had recommended *Doctor Who* expert Jeremy Bentham to Skinn in May 1979. Bentham ran the reference department of the *Doctor Who* Appreciation Society, and was one of the few people to have made any headway in compiling a meaningful chronicle of *Doctor Who*'s 16-year history. When Skinn needed someone to write features for **Doctor Who Weekly**, he turned to Bentham.

"I had to make notes on the original storylines for the comics, to make sure they had the continuity right," says Bentham, who had his first meeting with Skinn in July 1979. "Every single panel of *The Iron Legion* was outlined in incredible detail. The guy in the sweet shop that says, 'They're coming!' was based on a photograph that someone had snapped off TV. Dez said, 'I want someone that looks like him – a little beady-eyed guy with glasses.' They were absolutely meticulous.



THEY'RE COMING!

FANTASTIC FACTS MARVEL HQ

Doctor Who Weekly and **Doctor Who Monthly** were produced in a dank office in Jadwin House, on London's Kentish Town Road. The front and back covers were colour, but everything else was printed in black and white on a rather coarse paper stock that Jeremy Bentham describes as being, "only marginally better than that found in most public toilets."

When the magazine was on a weekly schedule, 'pasting up' was carried out on Thursdays and Fridays. In the days before computers and desktop publishing software the job was done by hand using layout sheets, waxed film and Letraset. The schedule was unforgiving, and the pace was so relentless that mistakes were perhaps inevitable. Notorious cock-ups include the covers of Issue 7 ('Roger Delgardo') and Issue 10 ('The Doctor Faces – The French Revolutution').

Marvel's corner of Jadwin House was less than salubrious, according to Richard Landen: "Jeremy took me down to the shed," he says, laughing at the memory. "You would drive up this horrible high street in Camden, and then turn into this back alley. You'd park the car, hoping it didn't get nicked, and then walk up this flight of stairs. It was like that bit in *The Dalek Invasion of Earth* when they go to the warehouse to get the crowbar."

At the end of 1983, Marvel moved to rather more respectable offices at Redan Place, in London's Queensway. Gary Russell remembers that the entrance was "a grotty little door with buzzer", behind which lay a rabbit warren of offices.

"Inside there was tremendous energy, creativity and bonhomie between all the sections and floors of the company," says Cefn Ridout. "Except at around 11.00 am when the curry house below fired up their ovens and the thick smell of garlic had you gasping for air."

Among the staff at Redan Place was Roger Birchall, a former **Doctor Who Monthly** designer and the assistant editor from Issues 80 to 102. "Roger was a real character," says Gary Russell. "He and Alan McKenzie were thick as thieves. They were the Blues Brothers, basically."

"Roger was very witty," says McKenzie. "He looked a bit like Chris Evans without the ginger-colour hair. He was a slightly built guy with horn-rimmed glasses. One time, for a *Starburst* promo, we got Roger to dress up as Indiana Jones and my sister, then a fashion model with the Askew Agency, draped her arms around his shoulders. The idea was that since we couldn't get Harrison Ford, we'd use a slightly nerdy-looking guy in the Indiana Jones costume. I'm sure Roger took it all quite seriously and thought a career as an international male model beckoned."

Birchall stayed with **Doctor Who Magazine** after McKenzie left, briefly working with incoming editor Cefn Ridout. "Roger had been working for Marvel ever since he left college and had been almost a fixture at *Starburst* and *Doctor Who*," says Ridout. "He had a very dry sense of humour, which meant we got on well enough, but we weren't especially close. He didn't want to stay an assistant editor forever, so he left."

DOCTOR WHO WEEKLY

Tom Baker promotes the fledgling publication whilst visiting Liverpool.

Everything in *The Iron Legion* and [the subsequent strip] *City of the Damned* is 100 per cent *Doctor Who*, but *Doctor Who* with an enormous budget. When Alan Moore was writing the strip, we would go to the pub and he would ask me all these questions about Time Lords, Omega and Rassilon so he could get the details right. These were fans, doing what fans do best – extrapolating their imaginations. And they had the clout to do it in comic strip form."

Skinn regarded the comic strip as central to **Doctor Who Weekly**, and the features accordingly received a much smaller percentage of the meagre budget. Bentham was paid £15 for a synopsis of an old TV story, and £7 for a biographical article about an actor or actress. Throughout his editorship, Skinn remained resistant to running interviews. "My biggest dread in publishing is what I call 'skip pages'," he says. "That's why I didn't publish interviews. If you run an interview with someone and the reader isn't a fan of that person they're going to skip those pages. On a value-for-money basis, I kept **Doctor Who Weekly** light and breezy. The *Crazy Caption*, for example, where we printed a picture and overlaid an empty speech balloon, took up one page but worked on two levels. On one level it gave people the chance to think up something for the speech balloon and win a fiver, and on another level it gave fans the chance to see a photo they'd never seen before."

> **"WAS IT A COMIC OR A MAGAZINE?"**
> **DEZ SKINN**

Bentham fitted in the story synopses around his full-time job at IBM. "A lot of the time, I would set a computer program in motion and then I would have to wait a couple of hours to see what the results were," he remembers. "In those 'free periods' I would get my portable typewriter and bash out the synopsis for an episode of *Galaxy Four* or something. So I had a certain degree of freedom that other people with full-time jobs didn't necessarily have."

In the days before VHS and Betamax, Bentham's principal source was the episode synopses prepared by BBC Enterprises. With very little opportunity to cross-reference their contents, Bentham now admits that he was unwittingly compounding myths that have stuck around for years. "Of course I made mistakes," he says, with a hint of exasperation. "Hindsight is a wonderful thing. When the *Doctor Who* Appreciation Society started in 1976, pretty much the only thing they had to go on were the BBC Enterprises synopses. There was the *Radio Times 10th Anniversary Special*, *The Making of Doctor Who* book, which came out around the same period, but there was no access to production files, directors, producers ... I remember [society member and fellow **Doctor Who Weekly** writer] Gordon Blows had a script from *The Space Museum*, but I think that was pretty much unique. Information at that time was additive, so when something like the BBC Enterprises list came along we seized upon it. We were just pleased we had discovered these rivulets of information."

FREE TRANSFERS
SEE INSIDE!

Before long, Bentham's job was made even harder by the dwindling supply of previously unpublished photographs. The BBC had only licensed Marvel the name *Doctor Who*, the logo, and the TARDIS. Aside from the initial 300 photographs, the contract made no allowance for the free provision of any more archival shots. "The BBC gave you photographs of the current series they wanted you to promote," says Bentham, "but if you said, 'What about doing a Hartnell cover?' it was a different matter. Photo clearances were initially straightforward. Whenever each issue came out we would tell the BBC how many photographs we had used and ask them how much we owed them. It was as simple as that. Actually getting hold of

Jeremy Bentham meets with producer John Nathan-Turner in 1980.

SPIES AND BARKERS

"I never got on with John Nathan-Turner," says Alan McKenzie. "I didn't care for his approach to the show, which I thought was way too camp, and I didn't like the high level of interference he tried to bring to the magazine."

Whatever their feelings towards the *Doctor Who* producer, almost everybody who worked on the magazine during the 1980s agrees that it was important to try to cultivate a good relationship with him. If you happened to work for the BBC as well as freelancing for **Doctor Who Magazine**, this could be difficult ...

"JN-T was always suspicious of fans who worked at the BBC," says Richard Marson. "He called them 'spies'. A lot of the other fans he rather cruelly referred to as 'barkers' – because they were barking mad. The phone would ring for him and you'd hear his secrtary say, 'It's a barker – he wants to interview you for his fanzine.'"

Between 1984 and 1990 Gary Russell worked in the BBC press office, making him a target for suspicion. "I was one of a number of people who worked at the BBC who also happened to be *Doctor Who* fans," he says. "The moment anything leaked out about the programme, John assumed it came from one of us. The chances are it didn't – none of us were that stupid. Nine times out of ten things would actually leak out because John opened his mouth when a fanzine editor came to interview him. He could never actually accuse any of us of being spies, because he knew, deep down, it would be wrong to do that, but on a couple of occasions I would be called into my boss's office and told something like 'JN-T is on the warpath again. I know it's nothing to do with you or any of your friends, but I have to tell you that he's made a complaint.'

▶

FANTASTIC FACTS SPECIAL STUFF

Marvel UK supplemented **Doctor Who Weekly**, **Monthly** and **Magazine** with seasonal 'Specials' which, during the first half of the 1980s, often comprised reprint material from the pages of the regular issues.

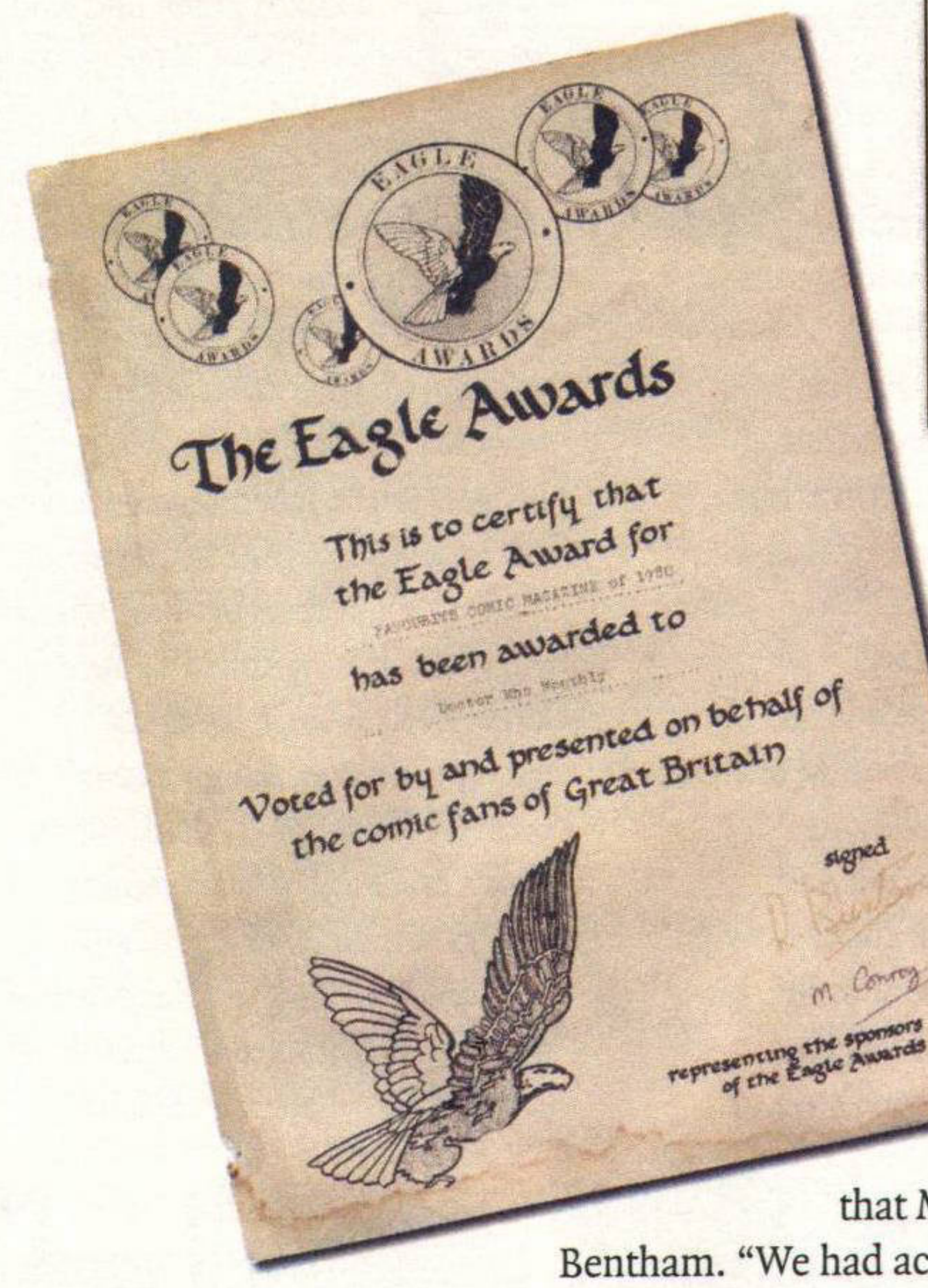
The 1980 *Summer Special* was the first, and reprinted the *Iron Legion* and *K-9's Finest Hour* strips alongside articles about the Daleks and Cybermen that had first appeared in Issues 1 and 2 respectively. The 1981 *Summer Special* was entitled *The Very Best of Doctor Who*, but was in fact another excuse to recycle material that many readers would have already owned. The 1981 *Winter Special* included interviews with BBC archivist Sue Malden, and former *Doctor Who* producers Barry Letts and Philip Hinchcliffe. It was the first special to live up to its name, by providing higher-quality original content than was generally found in the regular issues. The 1982 *Summer Special* featured interviews with Peter Davison and Anthony Ainley, and the 1982 *Winter Special* featured an interview with Jon Pertwee. The trend continued with the 1983 *Winter Special*, which was almost entirely comprised of interviews with every *Doctor Who* producer, from Verity Lambert through to John Nathan-Turner. It remains one of the most remarkable, and highly regarded, issues of **Doctor Who Magazine** ever published.

THE MAGAZINE OF TIME AND SPACE
DOCTOR WHO
WINTER SPECIAL
MORE COLOUR! MORE PAGES!
MORE MONSTERS! MORE DOCTORS!
WE INTERVIEW THE PRODUCERS OF DOCTOR WHO IN OUR TWENTIETH ANNIVERSARY CELEBRATION

"I think that commission was my greatest moment," says Jeremy Bentham, who conducted the interviews. "Alan [McKenzie] thought it would be a great idea to interview all the producers so we ran with it. It wasn't easy finding them all, but it was worth the effort. For nine interviews you were touching greatness. Each one of them had a different perspective on how they saw *Doctor Who*: Vertity Lambert was one of the senior figures in the industry, but she still adored *Doctor Who* and felt very maternalistic towards it; John Wiles was a thoughtful person who wanted to see behind science-fiction's face into how it could do good by extrapoltaing visions of the future; Barry Letts was a very philosphical person, and saw *Doctor Who* as a way of telling a moral story and linking it to a contemporary theme. And Philip Hinchcliffe basically said, 'We did Hammer Horror. They made the mould, it ain't broke, and we didn't want to fix it.'"

The 1984 *Summer Special* was another themed issue, this time almost entirely devoted to *Doctor Who* merchandise and illustrated with pictures of items from Gary Russell's collection. That year's lacklustre *Winter Special* ran *Archives* on six stories, one from each Doctor, as well as an interview with director Peter Moffat.

The specials came full circle with the 1985 *Summer Special Classic*, a perfect-bound compilation of *The Iron Legion* and *K-9's Finest Hour* – essentially a reprint of the first collection of reprints from 1980!



EAGLE AWARDS

The Eagle Awards

This is to certify that
the Eagle Award for
FAVOURITE COMIC MAGAZINE of 1980
has been awarded to
Doctor Who Monthly

Voted for by and presented on behalf of
the comic fans of Great Britain

signed
M. Conroy
representing the sponsors
of the Eagle Awards

Above: **Doctor Who Monthly** was presented with a prestigious Eagle Award for Best Comic Magazine of 1980.

> **"OF COURSE WE MADE MISTAKES!"**
> **JEREMY BENTHAM**

photos was a different matter. The search fees at the BBC photo library were very expensive."

Faced with a crisis, Bentham turned to fellow *Doctor Who* fans such as Richard Landen and Bruce Campbell, making copies from their private collections of photographs for use in the magazine. "The *Doctor Who* Appreciation Society was non profit-making, so we were allowed to do a lot of things that Marvel couldn't necessarily do," says Bentham. "We had accumulated a lot of photos at the DWAS and, whether I take the bricks or the plaudits for it, I supplied some of that stuff to Marvel to basically keep the magazine alive during this formative period. We always paid the copyright fees on the photos, but this meant that we didn't incur the fees to physically obtain them. This technically breached the grounds on which the Society was operating, and I was hauled to task by [society president] Jan Vincent-Rudzki. I don't know if he ever got in trouble for it, but he did take his responsibility seriously, and he reminded me of mine. It was a reasonable stance for him to take, so I left the society. This meant I was free to go back to people like Richard and Bruce and ask them to supply Marvel with pictures they had bought and paid for."

These budgetary restraints were symptomatic of a deeper crisis at **Doctor Who Weekly**. In early 1980, when the magazine was only around four months old, Bentham was told that he and Gordon Blows would no longer be able to contribute, as there was nothing left in the budget to pay them. From Issue 22, published in March 1980, Bentham spent two months writing articles for nothing.

Despite **Doctor Who Weekly**'s difficulties, Marvel UK was enjoying considerable success with other comic-based titles. In 1979, Skinn had sought to share some of his responsibilities with an art editor, but had been advised against creating such a post by Stan Lee. Skinn ignored him, and offered the position to his old friend, the 29-year-old artist Paul Neary, on an unofficial basis. "I gave Paul half of my office. I couldn't put him on the books though, because Stan was against me hiring anyone to be an art editor, so I saw that Paul was paid for his layouts and made up the shortfall by billing the house ads to him. That way, he made the equivalent of a full-time salary."

Opinions differ on how many copies **Doctor Who Weekly** was selling by 1980. Skinn estimates that the title launched at around 200,000 and settled down to around half that figure. Neary takes a different view: "I don't know exactly what it was selling at that point, but I would think it was below 30,000, and probably heading for 20,000."

In spring 1980, Skinn went to the USA for a trip that was apparently supposed to last a few days. When he decided to stay for longer, Neary did his best to run operations in his absence. "Dez called me up at the office and told me he was in Aspen, Colorado, with a 50-year-old woman called Trudi," says Neary. "He wanted to marry her and get American citizenship."

Concern mounted as Skinn's leave of absence continued into a second week. While he was away, Marvel UK's managing director Brian Babani called Neary into his office to give him some bad news. **Doctor Who Weekly** was losing money, and would have to be cancelled.

Neary was reluctant to go along with Babani, but was preoccupied with financial problems of his own. Skinn had been away from his desk for three weeks when Neary decided enough was enough. "I couldn't get my work done and I wasn't being paid a salary," he says. "After three weeks I had to resign because I had no money, but the accountant, Gautam Basu, persuaded me to stay because they needed someone to run the place. He sent me to see Brian Babani, who said, 'Do the job – there's nobody else here to do it.' When Dez eventually turned up he told me he felt like yesterday's papers."

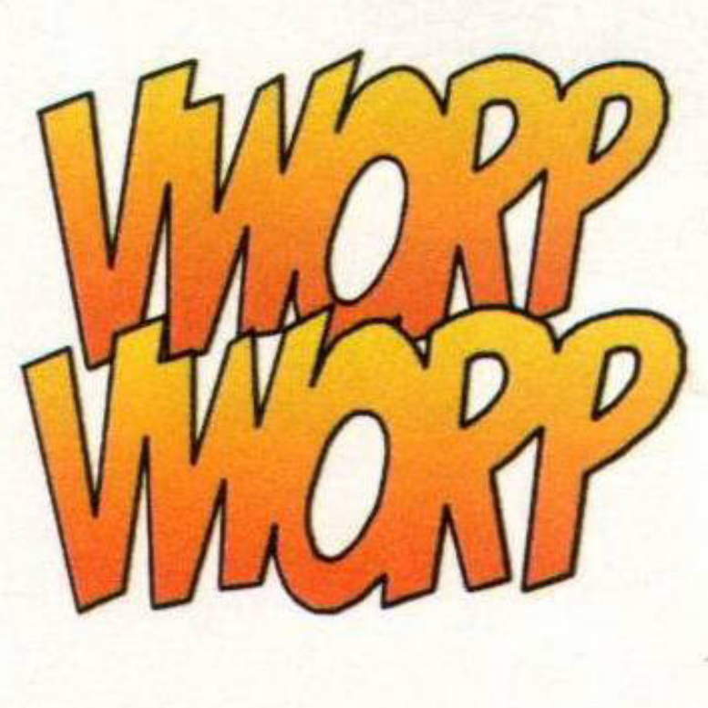
"I quit," says Skinn, describing himself as a victim of his own success. "At the point when I left I was responsible for something like 1500 pages a month. I couldn't give any kind of attention to that volume of work, and it started to feel like a sweatshop. So I went freelance, and I was quite surprised when Paul took over. I think my era began and ended with me, as there wasn't much origination after I left."

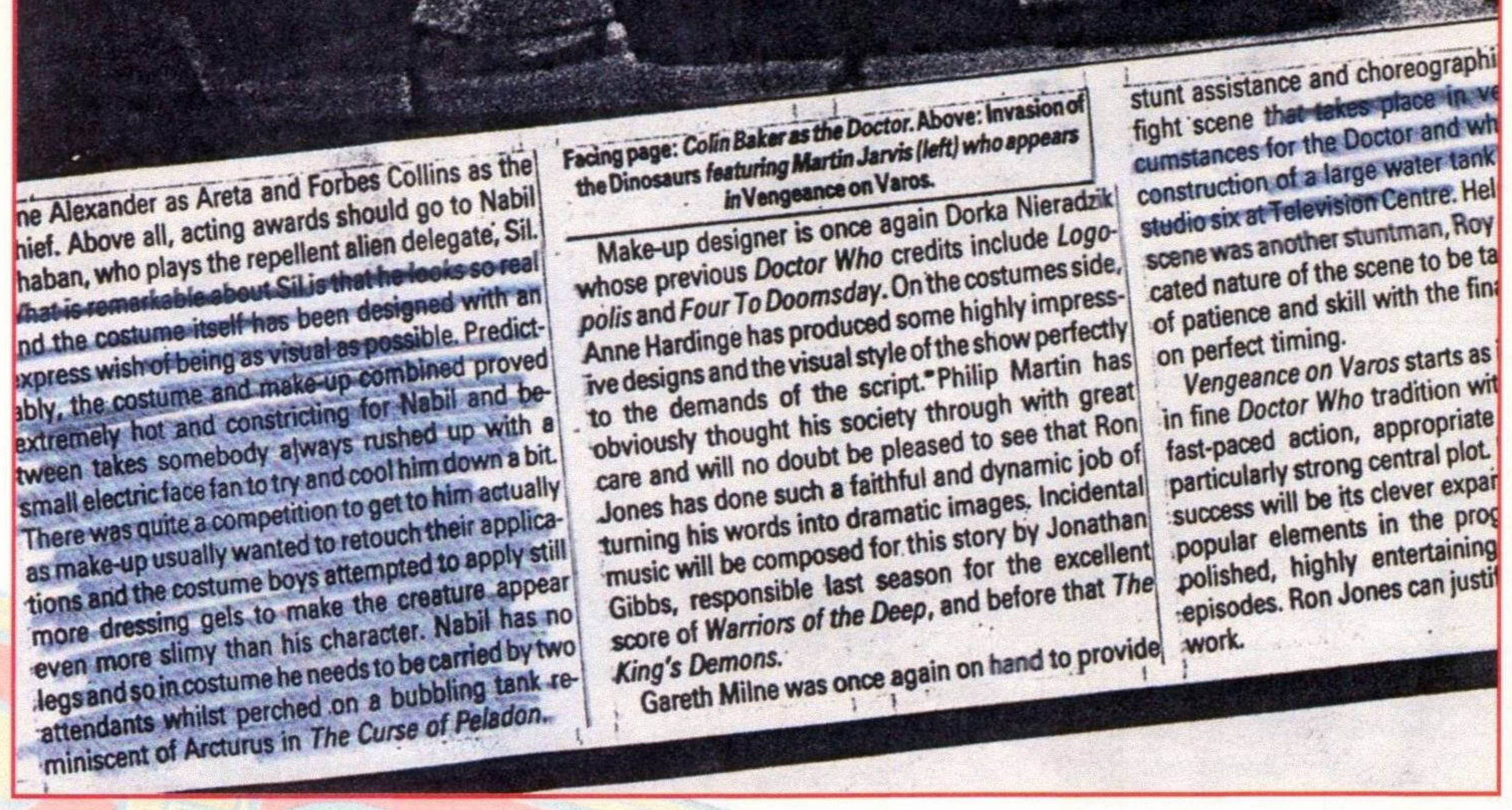
As the company's new editorial director, Neary initiated a reorganisation. "I tried to share out the duties on the various magazines," he says. "I wasn't particularly looking to take over **Doctor Who Weekly**, but I did it because it was a dodgy one – it involved dealing with the BBC and [incoming producer] John Nathan-Turner, and it had to be done right."

Taking over as editor of **Doctor Who Weekly** would also give Neary the chance to prove to Babani that the title could be made to work. Neary began with Issue 23 (cover date March 19 1980) and relaunched the magazine with a '1st Great New Look Issue' three weeks later. New features included the *UNIT Club Page*, *Fantastic Facts* and a news page entitled *Gallifrey Guardian*. The latter was initiated by Bentham, who drew upon his memories of news items in the 1960s' Gerry Anderson comic TV21. The predominance of illustrated, rather than photographic, covers underlined the fact that Neary's relaunch was designed to increase the magazine's appeal to younger children. "It was an experiment," he says. "I thought that the weekly format inferred that we should have been selling to nine or ten-year-olds."

THRILLING ADVENTURES IN TIME AND SPACE!
DOCTOR WHO WEEKLY
1ST GREAT NEW LOOK ISSUE!

COMING NEXT WEEK-
FABULOUS NEW-LOOK
ISSUE!
100 FANTASTIC DOCTOR WHO RECORDS MUST BE WON!
EXHIBITION SPECIAL
PLUS YOUR CHANCE TO WIN A COMPLIMENTARY TICKET TO THE SHOW AT EITHER BLACKPOOL OR LONGLEAT!
A NEW LOOK NEWS PAGE
YOUR CHANCE TO JOIN U.N.I.T.
ORDER YOUR COPY NOW!





ne Alexander as Areta and Forbes Collins as the
hief. Above all, acting awards should go to Nabil
haban, who plays the repellent alien delegate, Sil.
~~hat is remarkable about Sil is that he looks so real~~
~~nd the costume itself has been~~ designed with an
~~xpress wish of being as visual as~~ possible. Predict-
ably, the costume and make-up combined proved
extremely hot and constricting for Nabil and be-
tween takes somebody always rushed up with a
small electric face fan to try and cool him down a bit.
There was quite a competition to get to him actually
as make-up usually wanted to retouch their applica-
tions and the costume boys attempted to apply still
more dressing gels to make the creature appear
even more slimy than his character. Nabil has no
legs and so in costume he needs to be carried by two
attendants whilst perched on a bubbling tank re-
miniscent of Arcturus in *The Curse of Peladon*.

Facing page: Colin Baker as the Doctor. Above: Invasion of the Dinosaurs featuring Martin Jarvis (left) who appears in Vengeance on Varos.

Make-up designer is once again Dorka Nieradzik whose previous *Doctor Who* credits include *Logopolis* and *Four To Doomsday*. On the costumes side, Anne Hardinge has produced some highly impressive designs and the visual style of the show perfectly to the demands of the script. Philip Martin has obviously thought his society through with great care and will no doubt be pleased to see that Ron Jones has done such a faithful and dynamic job of turning his words into dramatic images. Incidental music will be composed for this story by Jonathan Gibbs, responsible last season for the excellent score of *Warriors of the Deep*, and before that *The King's Demons*.

Gareth Milne was once again on hand to provide

stunt assistance and choreographi
fight scene ~~that takes place in ve~~
cumstances for the Doctor and wh
construction of a large water tank
studio six at Television Centre. Hel
scene was another stuntman, Roy
cated nature of the scene to be ta
of patience and skill with the fin
on perfect timing.

Vengeance on Varos starts as
in fine *Doctor Who* tradition wit
fast-paced action, appropriate
particularly strong central plot.
success will be its clever expar
popular elements in the prog
polished, highly entertaining
episodes. Ron Jones can justi
work.

Above: An example of John Nathan-Turner's famous 'blue pencil' censorship, here seen on a preview feature for *Vengeance on Varos*.

"It turned out to be a mistake," says Bentham. "Marvel didn't have much of an idea at the beginning, because they had no experience or model to work from. They knew SF worked because they could see how many people were piling in to see *Star Wars*. But were these the same people who were watching *Doctor Who*?"

A disastrous sales demographic prompted a rapid rethink. With the Marvel management breathing down his neck, Neary decided to reposition the magazine once again. "I realised the target audience was actually older than the one the weekly was aimed at," he says. "So we went the other way. I talked to Jeremy in an effort to get the *Doctor Who* fans in on it, so they could help us steer it in the right direction. We got invaluable input from Jeremy on what to do next. It enabled us to get by without getting egg on our faces, because we were in stewardship of something we knew nothing about."

By this time Skinn was pursuing his own projects once more, and editing certain titles for Marvel on a freelance basis. He is philosophical about the radical change of direction in **Doctor Who Weekly** after he left. "It had to find its own level when the show no longer had nine million viewers," he says. "As soon as something goes off TV, sales die."

The most radical part of Neary's plan was prompted by further cost-cutting. "One of the things I had to do was get the comic strip page-count down, because that represented about half the cost of the magazine," he says. "The only way I could see to keep the magazine going was by making it monthly, but not making a proportionate increase in the number of comic strip pages. This saved us about £1000 per issue, and gave us a stay of execution. We then found it sold better in its monthly format because it was on the shelves for longer."

Doctor Who Weekly became **Doctor Who Monthly** with Issue 44, published in August 1980. The *Gallifrey Guardian* in that issue reported that incomplete Season Seventeen story *Shada* had finally been abandoned. A new era was about to begin as John Nathan-Turner asserted himself. Neary was determined to ally **Doctor Who Monthly** to the new regime. "Nathan-Turner was a pedantic man, but there was never any need for a bust-up," he says. "My philosophy was 'the customer is always right', so I smiled while he told me what to do. I knew a lot of people who would have lost their tempers in situations like that, but it was unnecessary. In return for this co-operation, we got a lot of help we wouldn't otherwise have received. I remember talking to him about the lack of photographs, and he authorised me to go along to the picture library and select some extra pictures. I don't think we'd have got these if he hadn't felt we were under his control."

At the end of 1980, Neary handed the reins of **Doctor Who Monthly** to his features editor, the 26-year-old Alan McKenzie. "I felt it had its course charted," says Neary. "It knew where it was going and it was making money. I then moved on to something else that wasn't doing well. This policy of trying to realign magazines that weren't successful was what later lost me my job. When I was getting bounced, Brian Babani said, 'You always seem to be around magazines that are failing.' This struck me as being an odd thing to say – almost like saying you're going to close a hospital's casualty department because it's associated with people that are injured and ill."

In 1980 McKenzie handled all of Marvel's monthly titles – *Mighty World of Marvel*, *Rampage*, *Savage Sword of Conan* and *Starburst*. He added **Doctor Who** to the list with Issue 49, happy to pursue the mandate to aim the

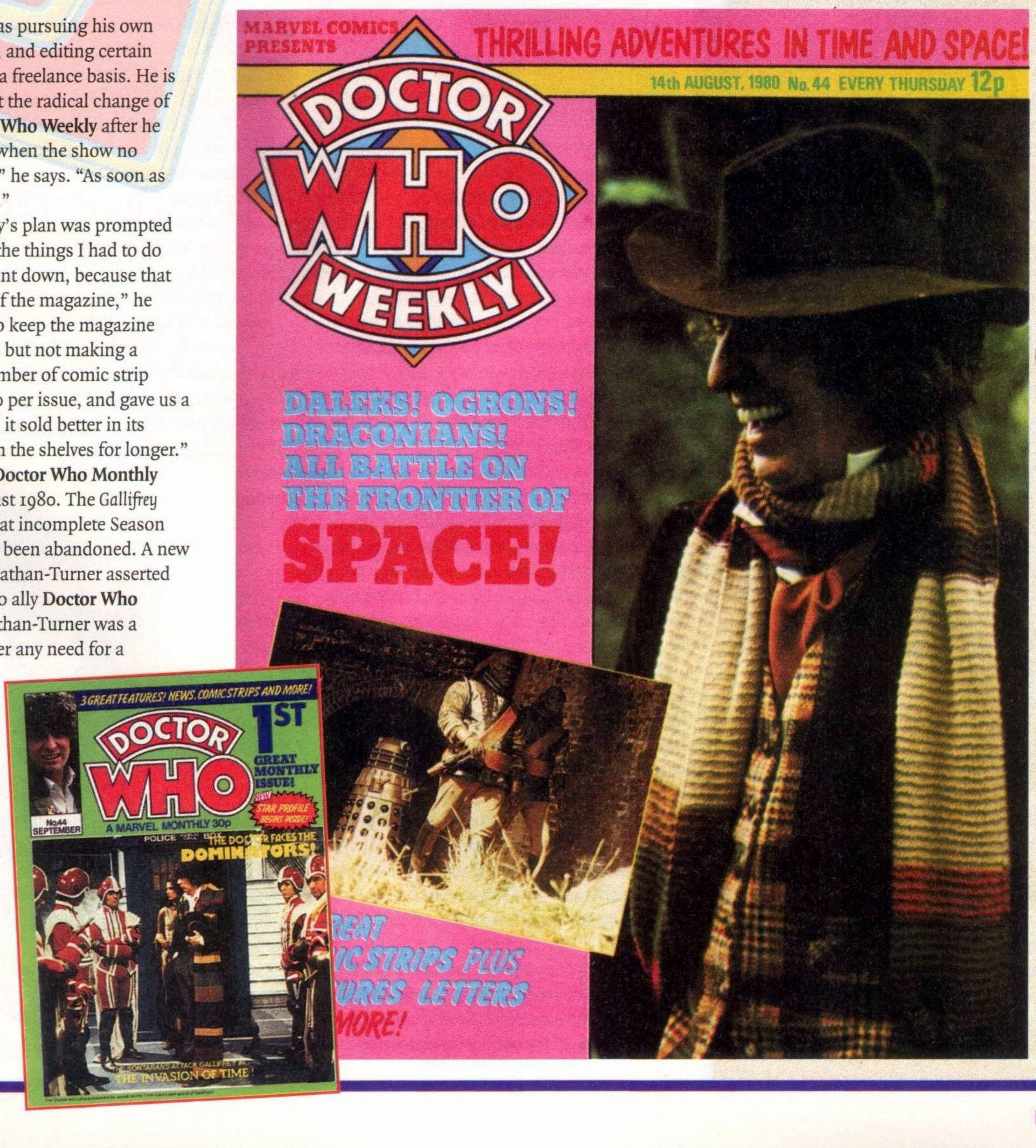
◀We were going through the motions."

According to Jeremy Bentham, Nathan-Turner would devise cunning strategies to expose indiscreet journalists. "He would make up forthcoming story titles and stick them up on the notice board when magazine editors came to visit him. He was great at planting booby-traps for people, so when a certain bit of information got around he'd know who'd circulated it. He had a paternalistic interest in the programme, and a negative way to describe that would be to say he was a control freak. He quite rightly needed to sit at the apex of the pyramid, and everything that happened on *Doctor Who* had to happen beneath that apex.

"John saw **Doctor Who Monthly** as one of his principal mouthpieces for advertising the programme," says Bentham. "What he would not tolerate, and would immediately veto, would be a preview or a review that said something was crap. He had a huge collection of fan magazines that had been produced for Hollywood stars, and it was from these that he learned how to promote and market stars to the public.

"He was no fool."

Below: The issue of **Doctor Who Weekly** that never was! How issue 44 would have looked had it not suddenly become [inset] 'A Marvel Monthly, 30p'.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14th AUGUST, 1980 No. 44 EVERY THURSDAY 12p
DOCTOR WHO WEEKLY
DALEKS! OGRONS! DRACONIANS! ALL BATTLE ON THE FRONTIER OF SPACE!
3 GREAT FEATURES! NEWS, COMIC STRIPS AND MORE!
DOCTOR WHO
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1ST GREAT MONTHLY ISSUE!
NEW STAR PROFILE BEGINS INSIDE!
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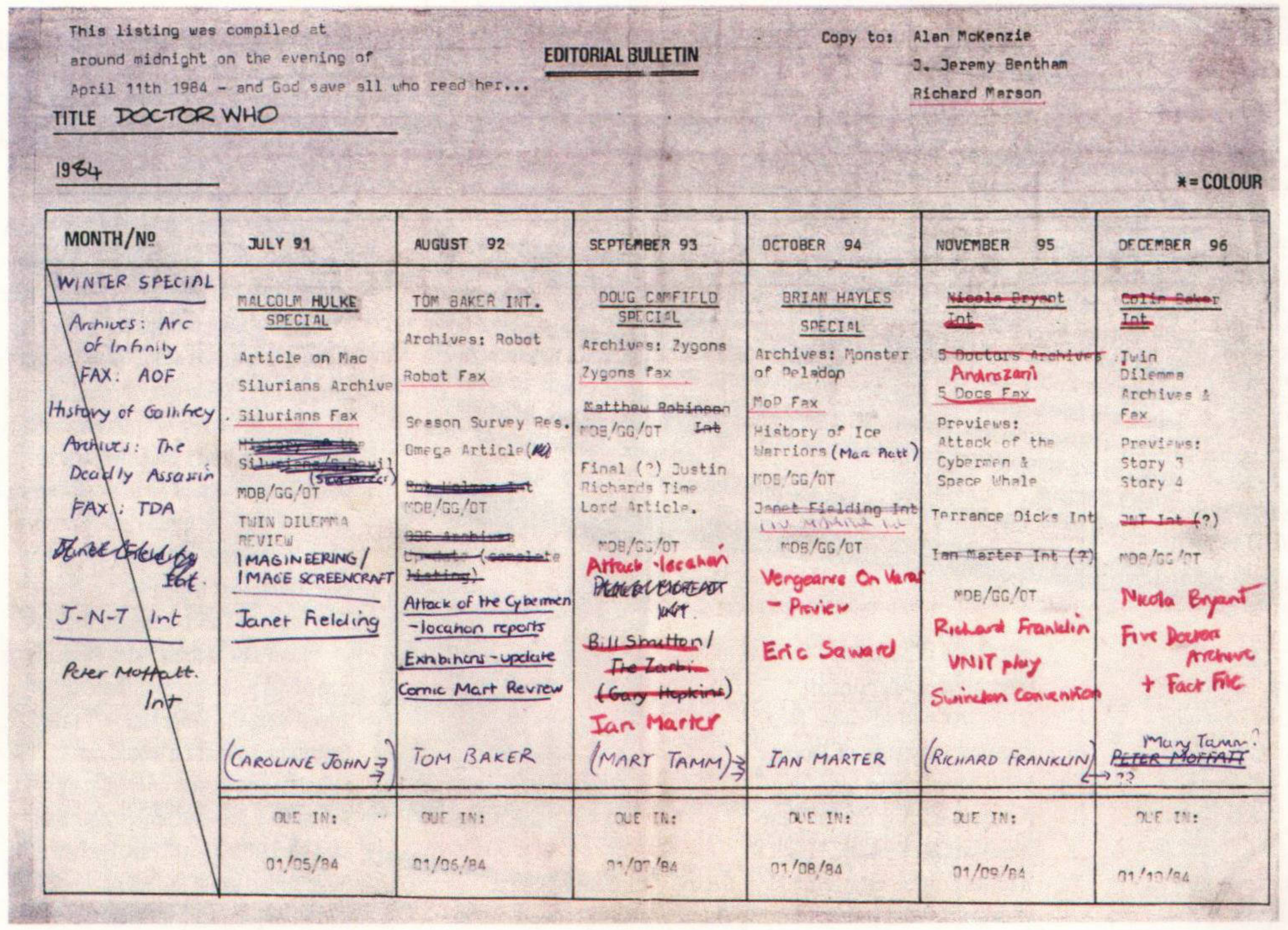
THE DOCTOR FACES THE DOMINATORS!
THE SONTARANS ATTACK GALLIFREY IN THE INVASION OF TIME!



This listing was compiled at
around midnight on the evening of
April 11th 1984 - and God save all who read her...

EDITORIAL BULLETIN

Copy to: Alan McKenzie
J. Jeremy Bentham
Richard Marson

TITLE DOCTOR WHO

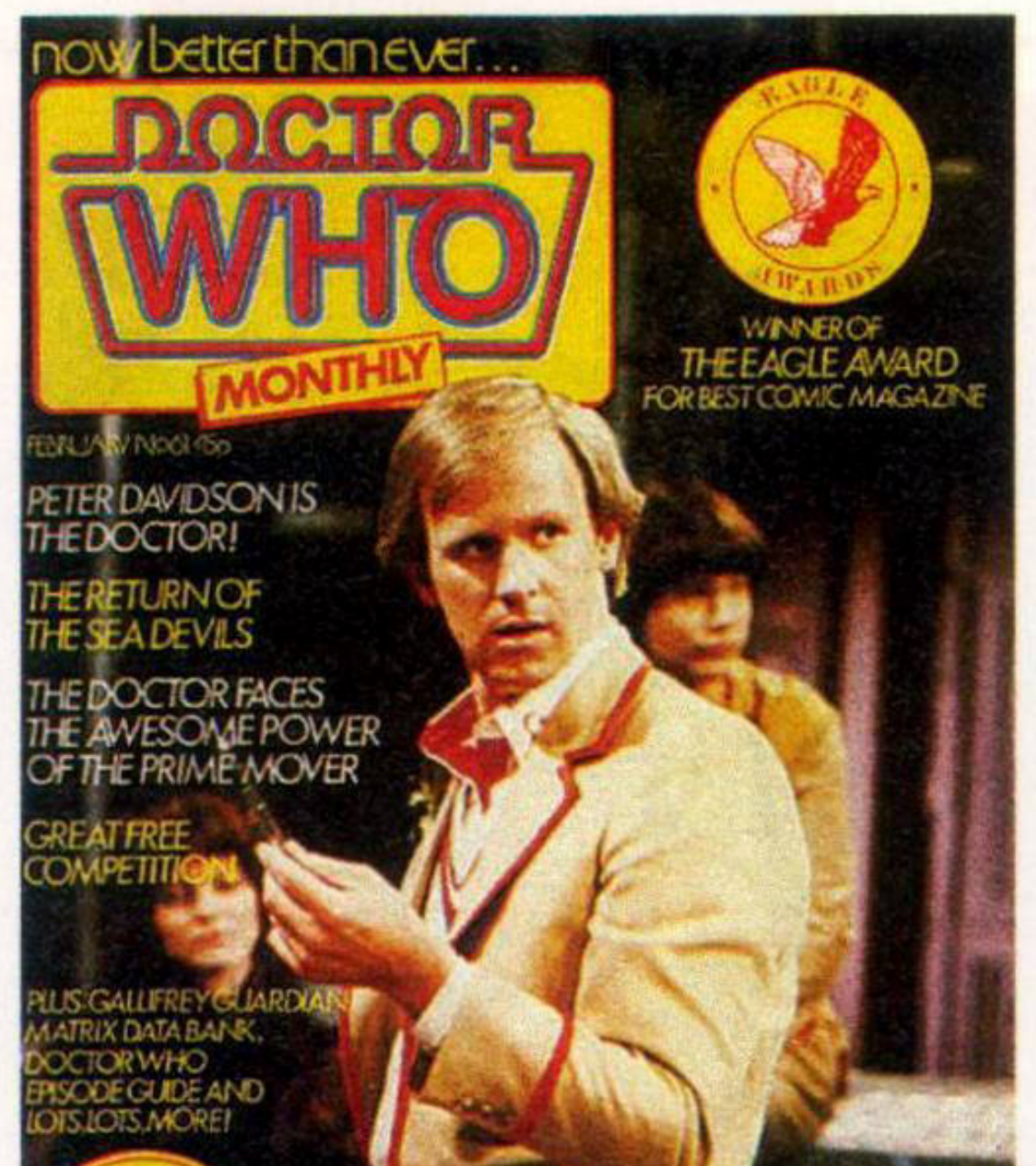
1984

* = COLOUR

MONTH/Nº	JULY 91	AUGUST 92	SEPTEMBER 93	OCTOBER 94	NOVEMBER 95	DECEMBER 96
WINTER SPECIAL Archives: Arc of Infinity FAX: AOF History of Gallifrey Archives: The Deadly Assassin FAX: TDA ~~Janet Fielding~~ Int J-N-T Int Peter Moffatt. Int	MALCOLM HULKE SPECIAL Article on Mac Silurians Archive Silurians Fax ~~History of the Silurians/S. Devil~~ MDB/GG/DT TWIN DILEMMA REVIEW IMAGINEERING / IMAGE SCREENCRAFT Janet Fielding (CAROLINE JOHN ?)	TOM BAKER INT. Archives: Robot Robot Fax Season Survey Res. Omega Article ~~Bob Holmes Int~~ MDB/GG/DT ~~BBC Archives Update (complete listing)~~ Attack of the Cybermen -location reports Exhibitions - update Comic Mart Review TOM BAKER	DOUG CAMFIELD SPECIAL Archives: Zygons Zygons fax ~~Matthew Robinson Int~~ MDB/GG/DT Final (?) Justin Richards Time Lord Article. MDB/GG/DT Attack -location Bill Strutton / ~~The Zarbi~~ ~~(Gary Hopkins)~~ Ian Marter (MARY TAMM)	BRIAN HAYLES SPECIAL Archives: Monster of Peladon MoP Fax History of Ice Warriors (Mac Platt) MDB/GG/DT ~~Janet Fielding Int~~ MDB/GG/DT Vengeance On Varos - Preview Eric Saward IAN MARTER	~~Nicola Bryant Int~~ ~~5 Doctors Archives~~ Androzani 5 Docs Fax Previews: Attack of the Cybermen & Space Whale Terrance Dicks Int ~~Ian Marter Int (?)~~ MDB/GG/DT Richard Franklin UNIT play Swindon Convention (RICHARD FRANKLIN)	~~Colin Baker Int~~ Twin Dilemma Archives & Fax Previews: Story 3 Story 4 ~~JNT Int~~ (?) MDB/GG/DT Nicola Bryant Five Doctors Archive + Fact File Mary Tamm? ~~PETER MOFFATT~~ ??
	DUE IN: 01/05/84	DUE IN: 01/06/84	DUE IN: 01/07/84	DUE IN: 01/08/84	DUE IN: 01/09/84	DUE IN: 01/10/84

Alan McKenzie's 'Editorial Bulletin' for **Doctor Who Magazine** issues 91-96. Play the game we did and see if the contents listed match the actual issues! (Clue: they don't!)

magazine at a teenage and adult audience. To this end, he took the immediate decision to scrap the 'Letter From the Doctor'-style editorial that had been a feature since Issue 1. "I thought it was a bit cheesy and not a little childish," he says. "I felt the readership for the magazine was *Doctor Who* fans, so I wanted to angle the magazine towards older readers, the sort of folks who also bought *Starburst*. And I felt that a message from a fictional character would only provoke ridicule." Another vestige of Dez Skinn's editorship was swept away when the *Who Cares!* page was retitled *Doctor Who Letters*.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DOCTOR WHO
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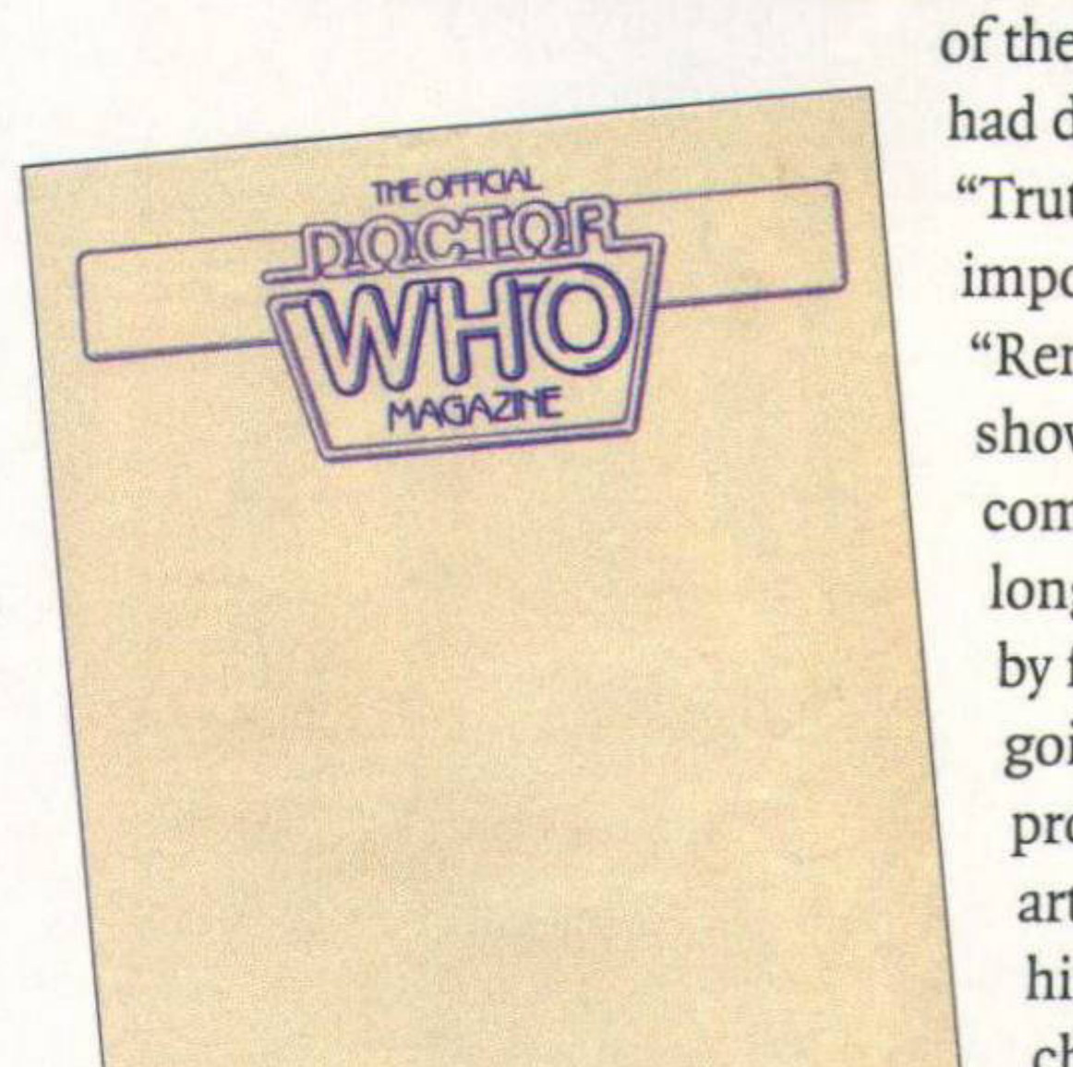
PETER DAVIDSON IS THE DOCTOR!
THE RETURN OF THE SEA DEVILS
THE DOCTOR FACES THE AWESOME POWER OF THE PRIME MOVER
GREAT FREE COMPETITION
PLUS GALLIFREY GUARDIAN MATRIX DATA BANK, DOCTOR WHO EPISODE GUIDE AND LOTS LOTS MORE!
BONUS COLOUR POSTER

In a further effort to court a fan readership, Issue 51 introduced a page of not-so-frequently asked questions. "Marvel's original idea for the column was something ghastly like 'Who Asks Who'," says Bentham. "I told them about *The Deadly Assassin*, and explained that the Matrix was the repository of all information from the Time Lords. I suggested 'Matrix Data Bank' as a title for the column, and they said OK."

While *Matrix Data Bank* seemed like a good idea in principle, Bentham sometimes found it difficult to answer some of the more demanding queries. "There were certain questions you were happy to deal with," he says. "For example, if someone asked where they filmed *The Seeds of Doom*, that was easy. But if someone wrote in and asked how many times the Doctor said 'Reverse the polarity of the neutron flow', well, that would be the one you quietly shuffled into the bin."

From Issue 52, Bentham's story synopses were given the sober title *The Doctor Who Archives*, as McKenzie's restructuring of the magazine continued. At one point, McKenzie even had doubts about the importance of the comic strip. "Truthfully, I don't think the comic strip was very important to my vision of the magazine," he says. "Remember, I was aiming the mag at fans of the TV show. And I don't think they really cared a jot for the comic strip adventures of the Doctor. But I felt that as long as we were going to do a comic strip – which was by far the most expensive item in the mag – then it was going to be the best damn comic strip I could produce. I was fortunate to have Dave Gibbons as the artist. Whenever I called him up I always addressed him as, 'World's Greatest Comic Artist' and he cheerfully referred to me as 'Boy Editor'. But there was not one whiff of irony on my part, whatever Dave may have thought. And Dave's career path – notably his work on *Watchmen* – tends to indicate that I got it right."


THE OFFICIAL
DOCTOR WHO
MAGAZINE
MARVEL COMICS LTD., 25 REDAN PLACE, LONDON W2 4SA. Tel: 01-221-1232

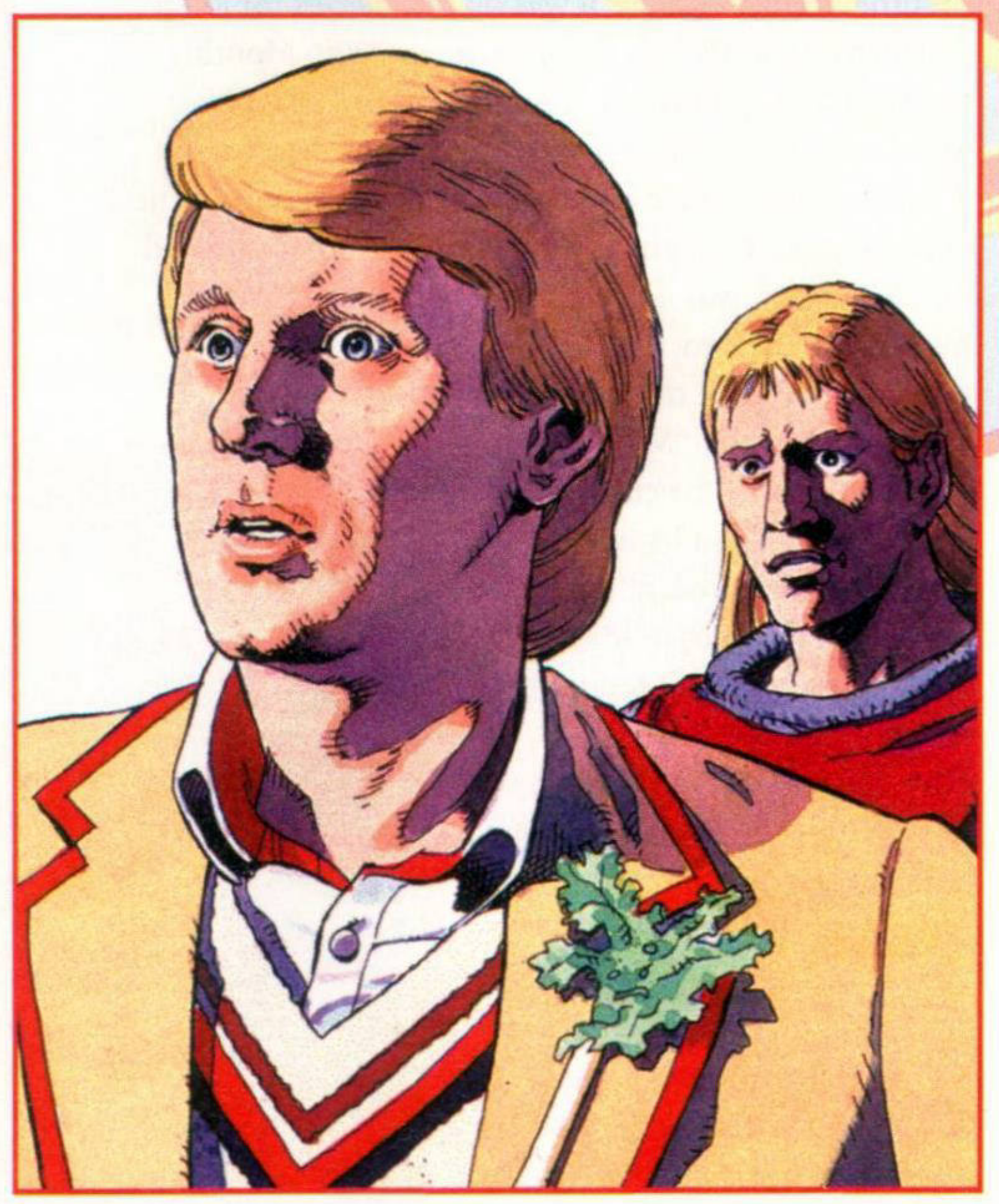
While McKenzie was pleased with Gibbons' work on the *Doctor Who* comic strip, the scripts proved to be something of a headache. "The writer at the time was Steve Moore – no relation to Alan," he says. "I had worked with Steve on Dez Skinn's *House of Hammer*, where Steve had adapted many of the Hammer Horror movies to comic strip form, so on paper he seemed a perfect choice to write the *Doctor Who* strip. But for me the stories – while good – weren't *Doctor Who* stories. They were missing the atmosphere, the *feel*, of the show. Though I have no way of knowing now if this was true, I suspected that Paul Neary felt the same way, but sidestepped the problem by handing the mag to me to edit."

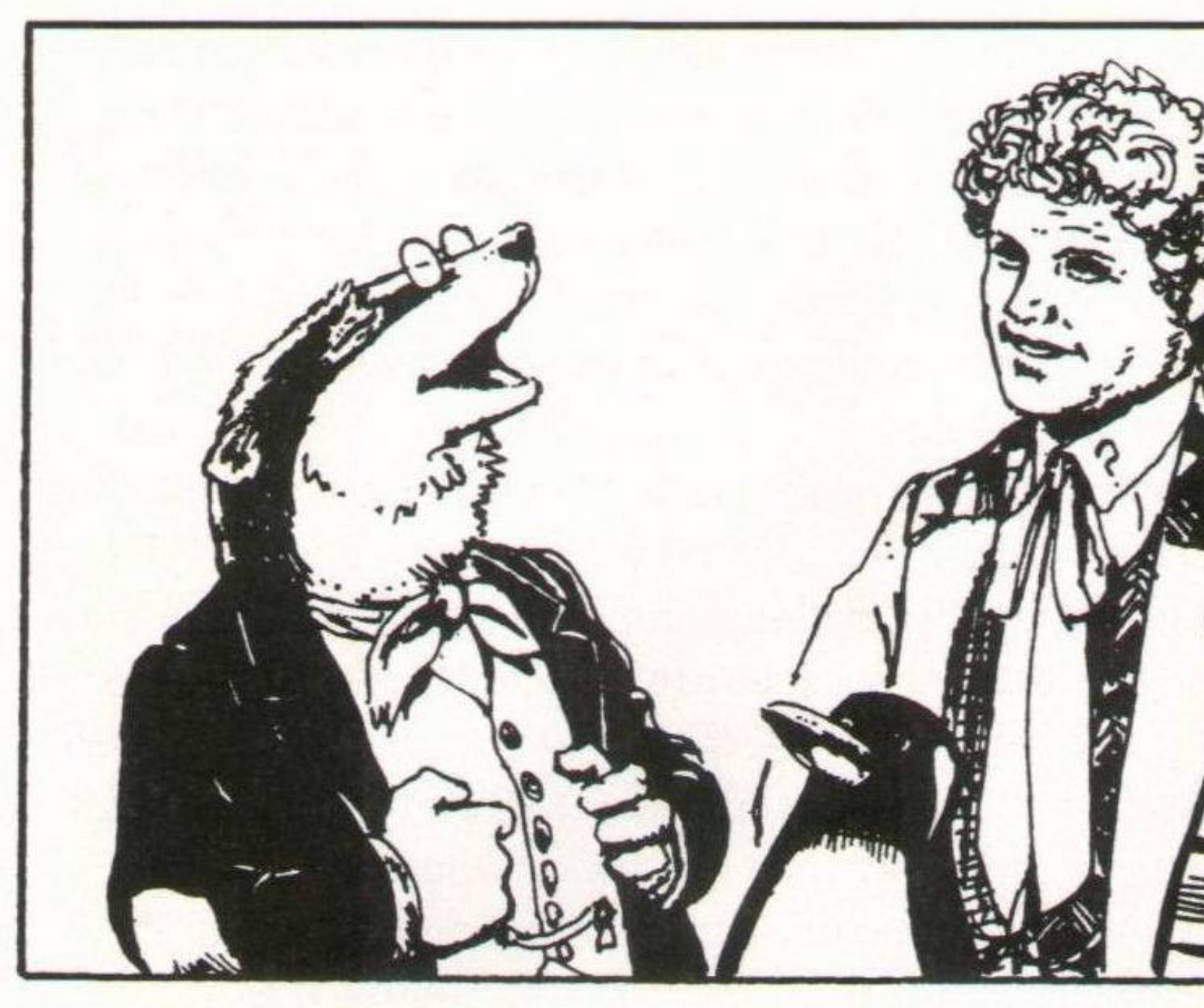
McKenzie tried to steer Moore towards the kind of story he wanted to see in the magazine, and Moore did his best to oblige. "After about three re-writes of the same story, Steve finally lost his patience with me," says McKenzie. "Bear in mind Steve was quite a bit older and more experienced at writing comic strips than me. Steve suggested rather forcefully that I might have better luck if I wrote the story myself, and quit. This was a bit of a setback. It wasn't what I expected or wanted, but looking back, I had given Steve rather a hard time and none of it was his fault."

"I WANTED TO AIM DWM AT ADULTS"
ALAN McKENZIE

McKenzie had no ambition to write a *Doctor Who* strip himself so turned to Steve Parkhouse, another contact from his *House of Hammer* days. "During my first discussion with Steve Parkhouse about what I was looking for in a *Doctor Who* script, I mentioned that I thought *Doctor Who* had a lot in common with the old *Daily Express* newspaper strip *Rupert the Bear*. Parkhouse picked up on this and ran with it and turned in some of his best writing work on the strip. I especially remember *End of the Line* and his mammoth Astrolabus saga [*Voyager*] as two particular highpoints."

Issue 61, published in January 1982, was the first to credit John Nathan-Turner as the magazine's 'adviser', and boasted the Eagle Award for 'Best Comic Magazine' on the front cover. Given the above, it was all the more unfortunate that this was the issue to proclaim 'Peter Davidson Is The Doctor!' on the cover, and to magnify the cock-up by accompanying the headline with a picture that had clearly been printed the wrong way round. "I was never a fan like the DWAS guys who wrote the text material for the mag," says McKenzie. "Obviously I watched *Doctor Who* as a kid, though never from behind the mythical sofa. I liked the Daleks a lot."

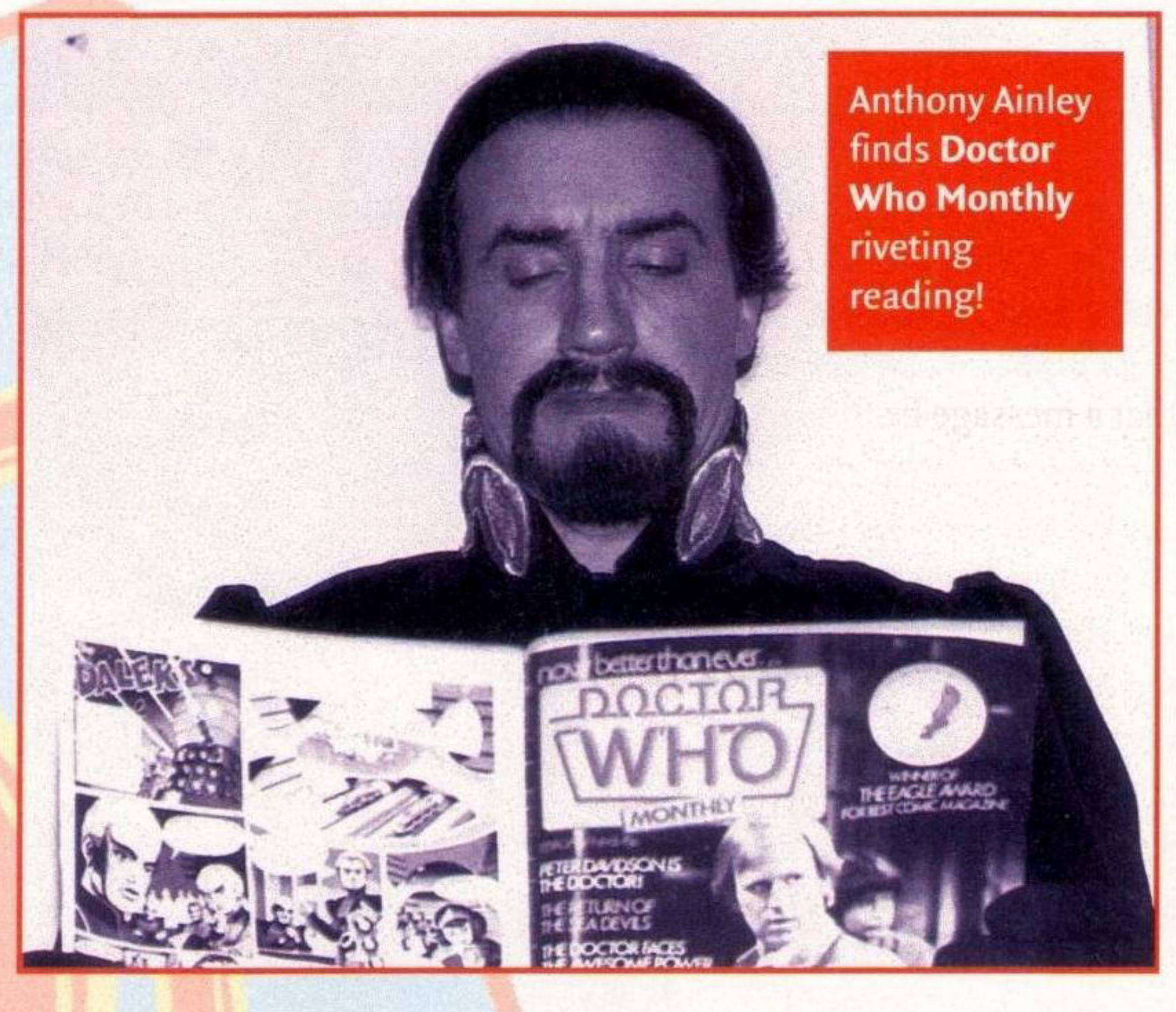




With Brock the Doctor shares a joke, "You really are such pleasant folk,"

By Issue 64, McKenzie felt confident enough in the magazine's appeal to fans that he decided to see if they had a sense of humour. The short *Doctor Who?* strip by Tim Quinn and Dicky Howett would poke fun at the programme for years to come.

The magazine began 1983 without Jeremy Bentham, who had been a mainstay for over three years without ever becoming editor. "I don't think I'd have liked to have been the editor. I preferred the role of the first lieutenant. It was offered when Dez Skinn left, and again when Paul Neary left. I couldn't commit to doing it full time, and, frankly, the pay packet wasn't big enough. Like most science-fiction publications, **Doctor Who Monthly** partly relied on the fact that you did it for love. For the first two years my pay cheque came in a little bag with 'KP' written on the front!"



Anthony Ainley finds **Doctor Who Monthly** riveting reading!

Bentham asked Richard Landen, a fellow fan who had helped supply photographs to **Doctor Who Weekly**, if he would consider taking over as feature writer. The 33-year-old Landen was working as a taxi driver at the time, and protested that he had no journalistic experience. Landen did, however, have at least one thing in his favour: "I was quite well up on all the episodes up to mid-Baker, because I'd made reel-to-reel sound recordings of so many of them," he says. "In the 1960s I would record each episode and, because I loved *Doctor Who* so much, I would listen to it three or four times before the next week's episode. I had been doing this for so many years that I felt I knew many of the episodes back to front. So I didn't feel as though I needed to do too much research into what actually happened on screen. I didn't know a lot of the behind-the-scenes information – directors' names and so on – but Jeremy would help me with all that."

Landen was dropped in at the deep end, and it showed. "You've done reasonably (if not very) well, considering the loss of the excellent Jeremy Bentham," wrote fan Alec Charles in the letters page of Issue 75. "I realise it'll take Richard Landen a bit of time to 'settle in', but his first issue as feature writer was, in parts, a very good read, and, in other areas, not so."

Landen assumed the role of **Doctor Who Monthly**'s roving reporter and, in Issue 78, had the distinction of being the first person to interview a Doctor in the pages of the regular magazine. "It could be quite difficult to get interviews with people because they were sometimes surprised and baffled that you were even asking them," he says. "These days, I think, most of the people involved in *Doctor Who* almost expect it, but back then it was different. John Nathan-Turner arranged my interview with Patrick Troughton, which I think was the first interview he'd ever done. They were rehearsing *The Five Doctors* in Uxbridge, and John told me to go down there at lunchtime. I got into the lift to go to the third floor. I was about to get out of the lift when Patrick walked in. I think he was trying to get away. I introduced myself and he looked very nervous, explaining that he was just going for lunch. I said I'd go with him, and we headed for a pub around the corner. We found a quiet corner, but when I got my cassette recorder out he got anxious again. After about three or four pints he was fine, though!"

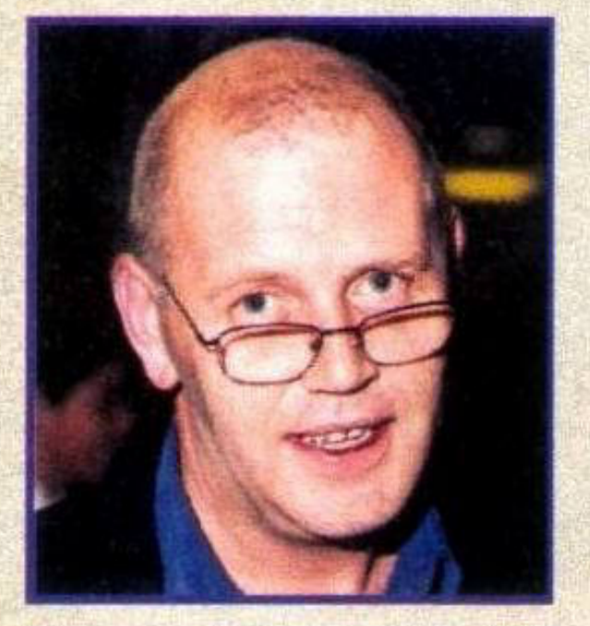
Landen also liaised with John Nathan-Turner over the previews of forthcoming episodes, often enjoying an evening drink with the producer and his script editor Eric Saward. "John Nathan-Turner was very helpful, and we got on reasonably well," says Landen. "I remember we were having a drink one night and he told me he was going to bring the Daleks back for Colin Baker's first season. I asked him if he'd thought of painting them white, as the 1960s ones had looked white on television and seemed all the more solid for it. I told him that the dark grey ones looked a bit 'cardboard and sink plungers', if you know what I mean. When I saw that the Daleks in *Revelation of the Daleks* were white and gold I wondered whether he'd taken my suggestion on board."

Landen's last credit as feature writer was on Issue 83, published in November 1983. "I was always late with my copy, and I think they got a bit fed up with me," he says. "We agreed to knock it on the head."

Following Landen's departure, and perhaps mindful that compiling the features for what was now called **The Official Doctor Who Magazine** represented too great a burden for just one writer, Alan McKenzie recruited two people to fill Landen's shoes. The first was 16-year-old fan Richard Marson, whose stint at the magazine began when he submitted an article on spec. "A girl I knew at sixth form was going out with Louise Jameson's brother," he remembers. "She knew I liked *Doctor Who*, so she asked me if I'd like her to arrange an interview. Afterwards, my mum said to me, 'There's no point putting this interview into the school magazine, where only a handful of people are ever going to read it. Why don't you sell it that magazine you buy every month?' My mum worked in publishing, and she helped write a very self-assured letter, in which I formally offered Alan McKenzie this article, and explained what my fee was. I typed up the interview in a 1000- and 2000-word version, double spacing the lines to make it look professional, and sent it off. And Alan went for it. He didn't actually print it for some time [in Issue 85, early the following year] but he did say that if I could get any more interviews then he'd be interested. I knew that a lot of *Doctor Who* actors ended up performing in things like *Whoops, There Go My Knickers!* at my local theatre, so I had a word with the stage manager and asked him to let me know if any ex-*Doctor Who* people turned up. That's how I met Lynda Baron, Carole Ann Ford, Deborah Watling and people like that. When I finally met Alan a few months later he couldn't believe how young I was."

Marson received his first credit in Issue 86, alongside fellow feature writer Gary Russell. The 20-year-old Russell had been a child star, notably appearing in the BBC's *The Phoenix and the Carpet* (1977) and Southern TV's *The Famous Five* (1978-79). Russell had met McKenzie at the DWAS' PanoptiCon convention at London's Queen Mary College in 1980, and subsequently kept in touch with him when he edited the society's newsletter *Celestial Toyroom*. "I used

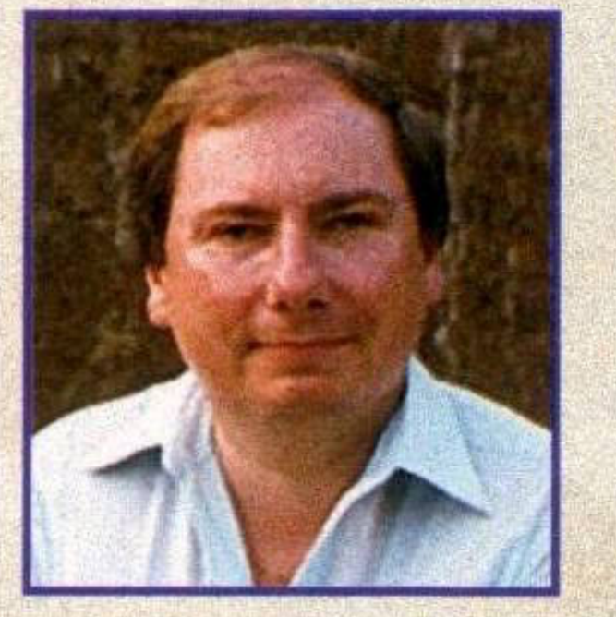
WHERE ARE THEY NOW?



DEZ SKINN

Following his departure from Marvel UK, Skinn established a design studio in Soho. His subsequent venture into national chatlines reportedly made a million pound profit in its first year before encountering difficulties. Skinn became chairman of the Independent Telephone Chatline Association, campaigning for British Telecom to reduce its rates. "The government shut us down in 1987," he says.

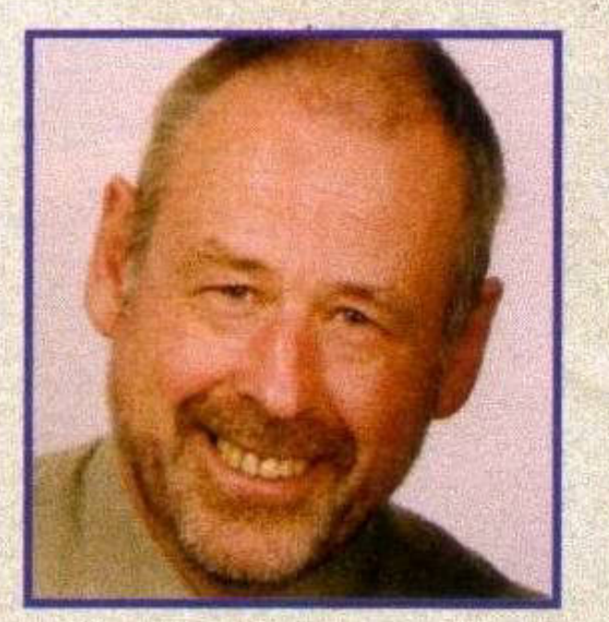
In 1990 he founded *Comics International* magazine, which he still edits and publishes. His latest book *Comix: The Underground Revolution* was published in April 2004.



JEREMY BENTHAM

Bentham contributed a 60-page episode guide to Peter Haining's seminal *Doctor Who: A Celebration* in 1983 before writing the acclaimed book *Doctor Who: The Early Years*, in 1986.

He began his reference fanzine *In Vision* in 1980, aiming to chronicle the production of every *Doctor Who* story. The project was successfully completed in 2003.



RICHARD LANDEN

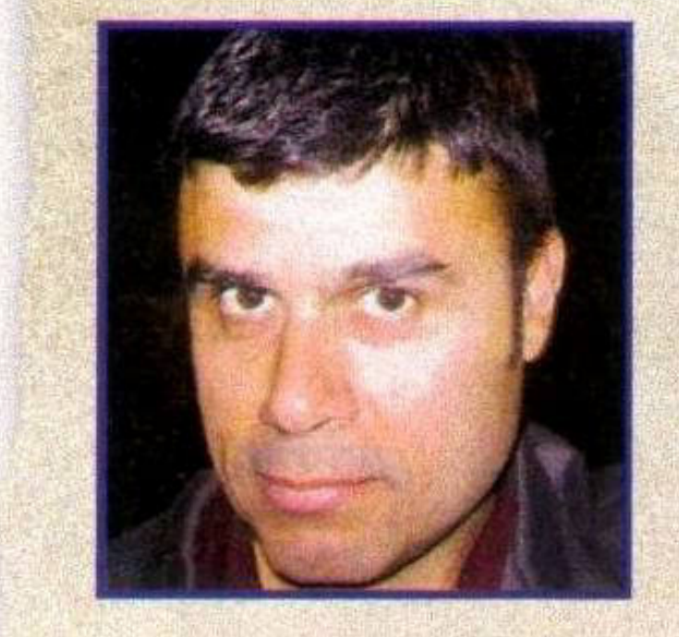
Landen has enjoyed a successful career in corporate film and TV, collaborating with Keith Barnfather on a number of *Doctor Who*-related projects for Reeltime Pictures.

Landen's audio visual work has included presentations for Barclays Bank, party political conferences, and a contribution to the trailer for *Die Another Day*. "I had some good times, but the industry has moved on," he says. "There's a constant battle against cost-cutting – people now think you can do it all on your laptop."

ALAN McKENZIE

McKenzie describes his decision to leave Marvel UK as "one of the dumbest things I ever did". After three years of freelancing, McKenzie joined 2000AD in 1987, and in 1992 began a two-year stint as editor.

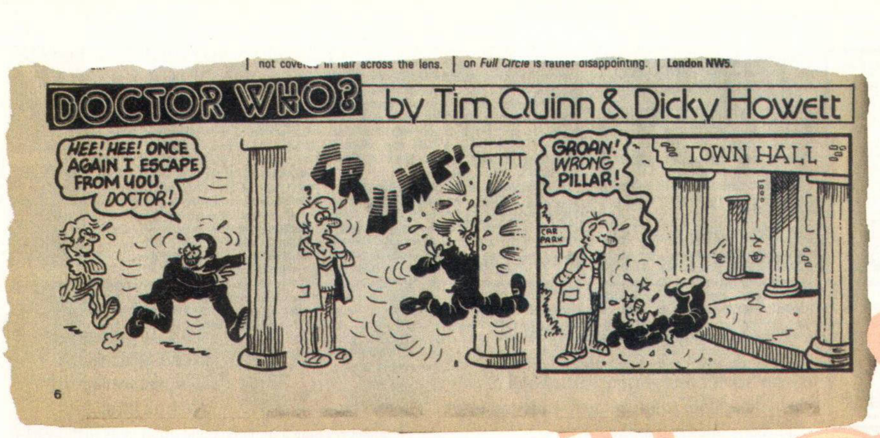
In 1997 McKenzie became an IT Manager, and in 1998 edited the award-winning *At Home With Your PC*. Since 2000 he has been head of the design department for BBC Worldwide Web Operations.

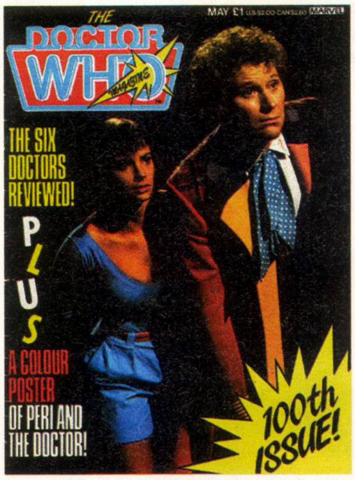


CEFN RIDOUT

After leaving Marvel, Ridout became part of the team that set up independent publisher Acme Press, and edited the Eagle Award-winning *Speakeasy* magazine. He later became editor-in-chief at Manga Publishing.

He has now returned to Sydney, where he and some friends set up the design agency Velvet Onion. He still freelances, notably for US magazine Newtype.


not cover… in hair across the lens.
on *Full Circle* is rather disappointing.
London NW5.
DOCTOR WHO? by Tim Quinn & Dicky Howett
HEE! HEE! ONCE AGAIN I ESCAPE FROM YOU, DOCTOR!
CRUMP!
GROAN! WRONG PILLAR!
TOWN HALL
CAR PARK
6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MARVEL
THE DOCTOR WHO MAGAZINE
THE SIX DOCTORS REVIEWED!
PLUS
A COLOUR POSTER OF PERI AND THE DOCTOR!
100th ISSUE!

Above: The landmark 100th issue of **DWM**. Shame about the logo ... Below: A 1980s-vintage Gary Russell (centre) celebrates.

ILFORD XPI 400
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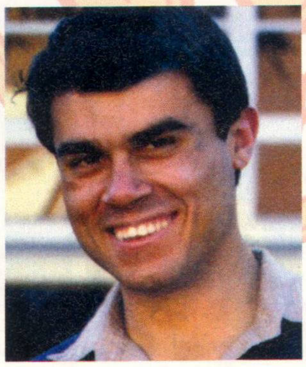
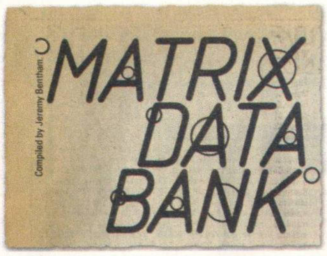
to phone Alan up and ask him what was in the next **Doctor Who Monthly**," says Russell. "In late 1983 he wrote to me out of the blue, saying that he remembered me being one of the more literate *Doctor Who* fans. At the time I thought that was a huge compliment, but I realised later of course that Alan just didn't know any other *Doctor Who* fans! He asked me if I would be interested in writing features. He already had Richard to do the interviews, but he needed someone to do *Matrix Data Bank* and all the other articles. I went to Alan's flat in Mile End. He made me some nice pasta and I decided to start writing for **DWM**."

Russell soon discovered that the dreaded *Matrix Data Bank* in particular was a poisoned chalice. "I hated it," he says. "I was basically working on my own knowledge of *Doctor Who* and I got hundreds of things wrong. I knew I wasn't qualified to do it, but I don't suppose anybody was at that point. Many of the things that we thought we knew about *Doctor Who* came from the original *Matrix Data Banks* that Jeremy and Richard Landen did. We were all responsible for creating a lot of myths."



Russell came to an agreement with McKenzie that he would farm certain articles out, effectively acting as a freelance features editor. "I recommended friends who I knew could write – people like Stephen James Walker [*Doctor Who at the NFT*, Issue 85] and Marc Platt [*History of The Ice Warriors*, Issue 94]. Alan didn't give a damn who I brought in – he just needed to fill up pages. Alan was a comics guy. He worked for Marvel because he wanted to be making comics. Instead, he was lumbered with *Starburst* and **DWM**. We were geeks. We were real spoddy nerds to them. I think the people at Marvel probably loathed *Doctor Who* fans but they treated me very well."

Apart from conducting interviews with celebrities, Marson was required to compile retrospective filler articles examining different aspects of *Doctor Who*'s history. "Oh God!" he exclaims. "*Fantasy Males, Fantasy Females* – we got a lot of letters after that one – *Comedy in Doctor Who* ... I hated writing that waffly crap. You felt like you were recycling the same stuff over and over again. But it paid well, and it helped me get through university. Lots of my friends were forced to get jobs working as waiters and things like that, but **DWM** saved me from that."



Above: The dreaded **Matrix Data Bank**: "I wasn't qualified to do it ... I got hundreds of things wrong!" admits Gary Russell.

At the end of 1984, McKenzie decided to resign. Issue 96 was his last as editor of **The Official Doctor Who Magazine**. "I left for a number of reasons," he says. "I thought dealing with John Nathan-Turner month after month was like hand-washing a hankie; Marvel had hired this production manager who was a pretty unpleasant little sod; I had just had a book, *The Harrison Ford Story*, published and believed a career as a successful author lay ahead. And I was bored."

McKenzie's job – as editor of **Doctor Who Magazine** and *Starburst* – was advertised in *The Guardian*. The successful applicant was 26-year-old Australian Cefn Ridout. "I'd just decided to stay in the UK a couple of months before, so the timing was great," says Ridout. "I was an editor by profession and a comics/science-fiction fan by inclination, and, as I was dead keen on the job, Marvel probably got me cheap."

Gary Russell and Richard Marson had now become friends (indeed, Russell had started a relationship with Marson's sister, Deborah) and were feeling justifiably proprietorial of their joint role as feature writers. "Towards the end of Alan's run, Richard would go in to the Marvel office and he and Alan would work out the issue's contents between them," says Russell. "Alan would wrap the contents around whatever interview Richard could come up with that month. That changed with Cefn."

"Cefn was very straightforward," says Marson. "He took me and Gary out for a pizza and made it clear that he didn't feel as though he owed us anything simply because we had been there for a while before him. It turned out that I needn't have worried. Cefn had his own plans for the magazine, but they didn't work out and I think the sales suffered. He ended up going back to the sort of thing Gary and I had always done."

Following another title change in Issue 99, the hundredth issue of **The Doctor Who Magazine** was published in April 1985. Reaching Issue 100 represented a significant achievement for a magazine that had come so close to cancellation in its first year, but the celebratory air was somewhat muted by the news that *Doctor Who* had been placed on hiatus by BBC executives who were unhappy at the programme's performance and direction. "Talk about bad timing!" wrote Ridout in his editorial for Issue 100. "How does it feel to assume the editorial reins of a magazine whose central character has just had his television show suspended?"

"BBC Enterprises certainly played their cards close to their chest, so it was as big a surprise for us as it was to the fans," says Ridout, reflecting on the February 1985 announcement. "Sure I thought it would damage sales, and though the impact wasn't immediate, eventually sales did taper off. When the TV series started to slide in the ratings, many fans wanted to use the mag as a mouthpiece for their concerns, but the licence with the BBC didn't work like that. There was dissatisfaction, and it was spilling over into the fanzines."

Unable to voice the opinions of indignant fans without compromising the magazine's relationship with the BBC, Ridout instead concentrated on providing a continuation of *Doctor Who* while readers waited for the series to return: "There was some very good talent on the comic strip with Steve Parkhouse and John Ridgway, the latter producing I think some of his best work during the mid-1980s. As for the fans, it certainly prompted vigorous debate from those who wrote in as to whether the creators captured the spirit of the Doctor's adventures. Some felt the calibre of stories was better in the strip than in the TV series. I personally think they did a great job. Having said that, the strip certainly wasn't as important to the fans as the interviews and features."

"I THINK MARVEL GOT ME CHEAP!"

CEFN RIDOUT

With confidence in the television series seemingly at an all-time low, Ridout became the first editor to have to maintain interest in the magazine while the show it supported was off the air for a protracted time. His position at Marvel was further compromised when *Starburst* was cancelled. "*Starburst* was sold to [rival publisher] Visual Imagination without my knowledge," says Ridout. "And it was impossible for Marvel to justify me editing just one magazine. Once the writing was on the wall for *Doctor Who*, the management had to come up with an exit strategy ... and I was shown the exit."

Ridout is stoical about his short stint on **DWM**, which lasted just nine issues. "It's kind of ironic," he says, "working on a magazine devoted to an eternal but lasting less than a year."

Over the course of six years and 106 issues, **Doctor Who Magazine** had evolved from a weekly publication aimed squarely at the general public and dependent on television exposure, to a monthly fan magazine that seemed to be facing the same decline in popularity as the programme it supported. The magazine's earliest years had been a period of sometimes turbulent transition, but they would hold it in good stead for the difficult times to come ... DWM

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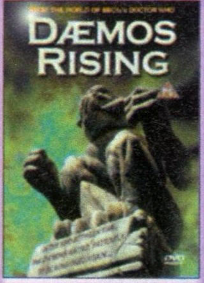

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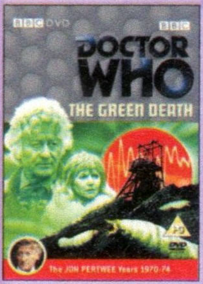

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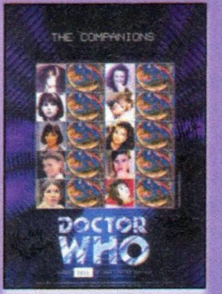

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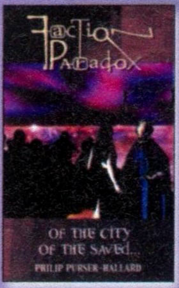

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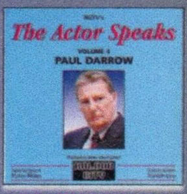

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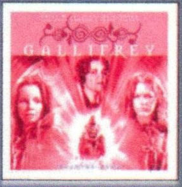

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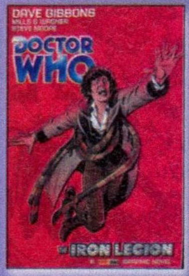

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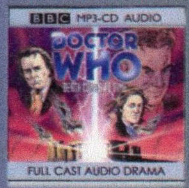

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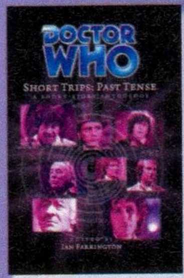

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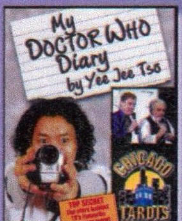

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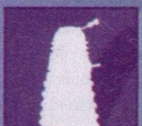

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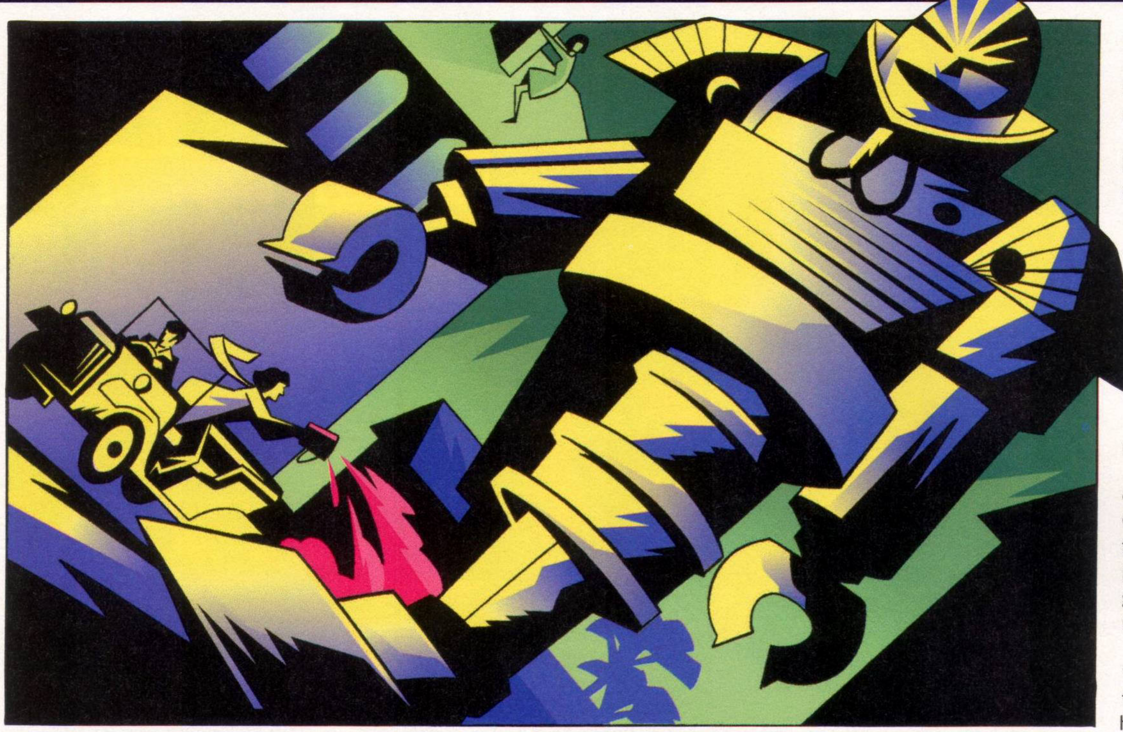


EPISODES 382 TO 389

Lots has happened since we last travelled alongside the Time Team on their madcap journey through the development of BBC TV's much-loved adventure serial *Doctor Who*. Now, the news may not have reached you, but apparently a new actor has been cast as telly's top Time Lord, and great things are expected of him. He's a lanky working class geezer from the north west of England. Y'know ... thingamabob with the big hooter.

History is often measured out in 'eras'. Popular eras have included the Mesozoic, the Triassic, the Hartnell and the Troughton. The Tom Baker Era begins today, with Part One of *Robot*. The thing is, even though huge changes are taking place, the Time Team are as obsessed as ever with the detail ...

"Nice title sequence!" coos Clay. "The Doctor doesn't have stumpy legs this time ... but isn't the TARDIS' light a bit big?"

"UNIT is an army set up, isn't it?" asks a rhetorical Richard. "So why would they have Harry Sullivan, who's a doctor from the Navy?"

"UNIT's really gone to pot if you ask me," says Peter. "The HQ is reduced to just the Doctor's lab and a corridor, and the Brigadier has taken to telling journalist Sarah Jane Smith all his Top Secret information because, and I quote, 'There's no-one else I can tell!'"

"I do feel terribly sorry for them both," replies Clay. "There's an atmosphere like a Sunday afternoon after a funeral. Very moving, but it's a bit of a turn-off for a new series."

"Sarah Jane!" shouts Peter. "Why bother trying to get a story about Think Tank when a time-travelling alien has just changed his face before your eyes!"

'Think Tank' is what the cool kids are calling the research centre for the Frontiers of Science group. It's a cabal of top scientists who are looking for cutting-edge solutions to technological problems – batteries for iPods that work for more than 10 minutes, that sort of thing. Sarah's keen to have a poke around, but the Brig is distracted by the recent theft of the plans for a Disintegrator Gun. It's probably coincidental.

"I think the regulars are terrific – especially Lis Sladen," comments Clay. "Lis is even good enough to make you forget that practically all her suspicions about Think Tank have no real motivation whatsoever!"

"And I like this Lieutenant Sullivan," says Jac. "The bit where he skips with the Doctor is fab. This new Doctor loves his extreme facial expressions and gestures – I cannot imagine how this can be the same person as that bloke in the frilly shirts."

"I'm not mad-keen on the costume-changing scene," adds Richard, as the Doctor tries on a succession of outlandish costumes – Viking warrior, Knave of Hearts, Madonna circa *Vogue*. "It adds an air of silliness that really isn't required."

"Indeed," rumbles Peter. "Quite the daftest scene in whole history of the series to date. But I like what the Doctor's ended up with."

Think Tank's creepy director, Hilda Winters, has prompted Sarah to track down Jeremiah P Kettlewell, the group's former Head of Robotics.

"It looks like Kettlewell has rented out John Scott Martin's hair for the story!" laughs Richard. It's profound observations like this that make the Time Team such essential reading, don't you find?

Kettlewell claims his K1 Robot has been destroyed, but Sarah is convinced she's onto something, and sneaks back into Think Tank. Sure enough, as we reach Part Two, the journalist is being menaced by a metal man ...

"Whoa!" swoons Clay. "What a fabulous robot!"

"Sarah's line – 'It's very impressive' – is so true!" agrees Richard. "What a superb costume – probably the best the programme's ever had!"

"Sarah's compassion for the robot could have seemed very sickly," says Clay, as the machine is ordered to kill the girl, but is prevented by its own programming, "but Elisabeth Sladen gives a smashing performance. As usual!"

"Let's face facts though," says Jac. "This story is pretty rubbish. If it wasn't for wanting to see the new Doctor, I'd have turned off by now. Speaking of which, we haven't seen much of him this episode, have we?"

"Having the new Doctor's first story be a UNIT piece is quite shrewd," opines Richard. "It provides a familiar base to help with the big change in the lead character."

"Agreed," agrees Peter.

"Not agreed!" disagrees Jac. "It's a ridiculous move! UNIT has got very tired and dull. Peter, you yourself said how ridiculous it's become. What's the point of starting your dazzling new era with a clichéd story that seems like a distillation of all the worst of the previous Doctor's time?"

"I'm with Jac," says Clay. "Playing Tom's first story as a stylistic retread of the Pertwee era means you just miss Pertwee too much! It's unfair on poor Tom, who seems unsure of himself."

But we're getting behind with the plot. Ms Winters and her gang have used the Robot and the disintegrator gun to steal the firing codes for the world's nuclear arsenal. The Brig has linked members of Think Tank with the Scientific Reform Society, a group of cheery fascists who want to 'reorganise the world on scientific and rational lines'. It's as if Mussolini had recruited Johnny Ball and Judith Hann. The trains will not only run on time, they'll also hover six inches above the rails.

"That SRS bloke, Mr Short, was on the spaceship in *Invasion of the Dinosaurs*," notes Peter. "He's joined up with another bunch of nutters. They should lock him up for his own safety."

As Part Three begins, the Doctor is chased around Kettlewell's lab by the robot. "Not a great cliffhanger," says Clay. "You can't help but feel that this new Doctor deserves a more significant threat to test his mettle than a robot clunking after him. Very slowly."

"How can UNIT possibly lose track of the robot once it leaves Kettlewell's?" wonders Peter. "It's shiny, eight foot tall, and can hardly break into a run, can it?"

Sarah is sure there's a link between Ms Winters and the SRS – her suspicions perhaps raised by the fact that the SRS has a nifty logo based on the face of Kettlewell's robot.

"Hmm, Kettlewell suddenly mentions, for no reason whatsoever, a metal virus he's working on," says Jac, tapping a finger to her forehead. "Do you think that may come in handy later on?"

"And I see Kettlewell's one of the villains," notes Clay. "So why did all the scenes beforehand show him or Winters acting as if he wasn't – even when there's no-one to act up to? Durrr!"

Richard is squinting at the TV. "Let me get this straight," he says. "You have a bunch of genocidal SRS members, dressed up as Nazis, who suddenly discover a spy, Sarah, in their midst. And then the Doctor appears and they forget all about her and start laughing uproariously at his silly tricks. Riiiiiight ..."

For strict rationalists, the SRS do seem to enjoy arseing about.

"Shoot the tyres on the lorry!" shouts Peter, bouncing in his seat. "The robot's getting away again!"

Winters, her assistant Jellicoe, Kettlewell and his Robot flee from UNIT, and hole themselves up in a nuclear bunker. The Brig sends in the tanks.

"Okay," begins Richard, "it's an Action Man tank, but it's really not as bad as all that. For such a brief shot, it's quite acceptable."

"You're only fooling yourself, Richard," says Peter drily.

"This is really pretty dismal," adds Clay. "And I don't just mean the tank."

As the Robot threatens our heroes with his disintegrator gun, Part Four raises some serious issues.

"So, if the nukes go off, it'll be up to Jellicoe, Kettlewell and Winters to repopulate the world?" ponders Peter. "Yuk!"

"The shampoo industry would have a field day with the offspring of that

CLICHÉ COUNTER

Deaths on screen so far
00596

One or more regulars rendered unconscious
00106

One or more regulars incarcerated
00171

CLAY

JAC

PETER

RICHARD

lot!" chuckles Clay. Offspring? At first glance, Kettlewell seems to be the only heterosexual among them.

Ms Winters' plans are easily foiled by the Doctor. There's a sense he could have done it earlier if he wanted, but couldn't be bothered.

Clay tuts. "The main plot is resolved so simply, minutes into the episode, that you wonder what all the fuss was in the first place."

The robot is now entirely off its rocker, having committed patricide by accidentally killing Kettlewell. Benton zaps the robot with the disintegrator gun, and it swells to a tremendous size.

It's now a Giant Robot, if you will.

"I wonder at what point they suddenly twigged that having to do lots of CSO with a reflective metal robot wasn't perhaps the best of ideas!" says Richard, laughing. "That said, some of the shots work really well!"

How do you defeat a Giant Robot? Darn. If only someone had invented a metal-eating virus ...

"Pfft," hisses Jac. "What a rubbish conclusion. Does the Doctor do something clever? No. It's more-or-less a *deus ex machina*, just like *Spearhead from Space*."

The robot is now fizzing away to nothing, thanks to Kettlewell's clever corrosive milkshake. There's an ex-machina for you. Arf!

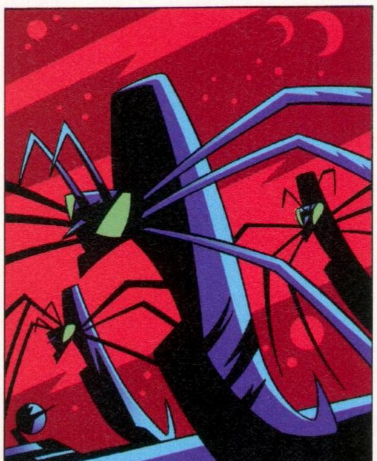
"It's impossible to take the denouement seriously," agrees Clay. "As the robot is lazily defeated by having a bucket of liquid thrown over it. Even this metal virus, all strawberry-coloured and foaming, looks like comic relief. The Krankies would be proud."

Back at UNIT HQ, the Doctor is desperate to shake the dust of Earth from his heels. But who's going to be joining him on his travels?

"I'm glad Harry Sullivan's going aboard the TARDIS!" says Richard. "I've really rather warmed to him over these four episodes and it's nice to have an adult male as a companion once again."

"I agree," replies Jac, "and Sarah's really accepted her role, automatically popping into the TARDIS at the end, despite the fact that she obviously has a life and a job to go back to. How many previous companions got to make such an informed choice about travelling with the Doctor?"

"Tom's certainly going to be a fun Doctor," adds Peter. "He's hardly stopped smiling all story. Then again, despite *Robot*'s flaws, neither have I!"



"THE WIRRN MAKE ME FEEL A BIT SICK!"

Jumping forward half an hour, our Team are ready for *The Ark in Space*, their Helmic Regulators in a spin.

"Hurrah!" cheers Jac. "A proper space adventure in the future! It's so long since we had one of those – well, one without strange native primitives in, anyway. And on a space station, there really shouldn't be any strange native primitives around." A sound sentiment. Jac would have got on well with the Marshal of Solos.

The TARDIS has dumped its new crew on a gleaming space wheel in the far future. From an earlier monster point-of-view shot, we know there's something googly-eyed around the place, but for the moment, the Doctor and friends are more concerned with a series of booby traps.

"This is the first three-hander episode we've ever had, isn't it?" notes Richard. "The amazing thing is that you don't even notice until you start thinking about it. What a testament to the writing and acting!"

"It's essentially a two-hander," replies Jac. "The Doctor and Harry complement each other perfectly – it's like the Billy/Ian relationship."

The Hartnell Era has long been a favourite of our Team, and this episode seems very like a Season One serial that's arrived a bit late – there's even a man in a cravat and some business about a lost shoe.

"It is often said that the 'homo sapiens' soliloquy is where Tom Baker proves how good a Doctor he is going to be," says Clay. "That's perfectly true, but Ian Marter is just as good, quickly turning Harry into one of the most sympathetic companions."

As the Fourth Doctor wins our hearts with his famous Boho hobo solo, Sarah finds herself freeze-dried with the rest of the refugees on this 'Ark' – the last survivors of a global cataclysm.

"'All creeds, all colours ...'" quotes Peter. "Well, yes. But, let's be honest, it's mostly white, middle class, British people on this lifeboat. And one of the extras is blinking away in his 'coffin'!"

Looking for supplies to help Sarah, Harry opens a cupboard, and a giant wasp lurches towards him ...

"What a cliffhanger!" enthuses Jac. "Totally unexpected and fab!"

Clay is beside himself with delight. "Quite simply, that was the best *Doctor Who* episode for about five years!"

As Part Two begins, several humans wake up – these include the leader, Noah, and the 'First Medtech', Vira. They are naturally suspicious of the Doctor and his friends, even when they point out the giant wasp lying dead outside the downstairs cloakroom.

"This is the scariest the show has been since Season Five," says Peter. "But Harry's taking it all in his stride. Good for him!"

Trying to patch-up the Ark, the Doctor heads down to the Solar Stacks – which supply the station's power – and finds something green and icky has taken residence ...

"The idea of a big eyeballed 'something' growing in the Solar Stacks is really quite eerie!" says Richard, shuddering for effect. "And when Baker's Doctor says he's afraid, I believe him! What a difference from Pertwee's almost identical statement a few weeks ago!"

"His description of wasps laying eggs inside humans and eating their host makes me feel sick," replies Clay, reaching for a Hobnob. "It's all very credible, though. Even the cliffhanger, in which Noah reveals his hand has been infected with bubble-wrap, has a terrible realism to it."

Noah was licked by the alien grub from the Solar Stack, and now he's mutating ... "The half-changed Noah is really nasty," says Richard. "That stumpy arm and huge eye – this isn't a cuddly Pertwee-era monster!"

Noah has been taken over by the Wirrn, an insect race that sweeps the cosmos like locusts, consuming all in their path – which is quite something, considering they wear their legs like an extravagant moustache.

"Kenton Moore manages to make Noah's plight quite moving," adds Clay. "It's a nice idea to have him try to smash off his mutated hand during the pep talk from the Minister. And Tom Baker is excellent, too. The scene where he joyfully hits upon the idea of linking his brain to the Wirrn shows he's almost gleefully insane!"

"Some of his reactions are frankly bizarre," agrees Peter. "The only time he smiles this episode is when he decides to subject himself to a potentially lethal experiment. Maybe the Doctor has manic depression? He's very dark aboard the Ark."

"I thought I had come to accept the last Doctor," says Jac, "but now I'm not so sure. I think it was just that he was there for so long that I had to. But this *is* the Doctor in a way that the last one just wasn't."

As we move into Part Four, the Doctor sets about building a kind of electric fence to protect the Ark from the hungry Wirrn. He needs someone brave to drag a power line through the Ark's infrastructure. Step forward, Miss Smith – the Kate Adie of space-wasp journalism.

"It's great to see people actually working through a problem and trying to find solutions," says Richard. "This is what I like to see in a story! Not just 'magicking' the difficulties out of the way."

"But it's reassuring to see though that it still ends with a bit of self-sacrifice and the monsters being blown up!" laughs Peter.

Yes, just as mankind seemed doomed, Noah's human side wins out, and he leads the Wirrn to destruction. It all happens very fast – from quite-a-mess to *Quatermass* in 30 seconds flat.

"You know I have problems with stories ending with unnecessary self-sacrifice," begins Jac, "but with Noah, it illustrates the theme the Doctor was talking about earlier, about indomitable humanity."

"I suppose this is a really traditional story," ruminates Clay. "It's almost Troughton-era in its depiction of humans fending off attack from alien invaders – but it all felt so fresh and new!"

As Vira prepares to revive the human race, the Doctor and friends use a T-Mat to check if the Earth is ready for repopulation. "They're leaving the safety of the TARDIS!" squeals Peter. "Right, that does it. If that's the direction the show's taking, I'm reserving a space behind the sofa."

"I'll be right alongside you," says Clay. "It's like someone's waved a magic wand and suddenly we've got a series which has the scariness and intelligence of the show's early years, but with much tighter writing and a lead actor you just *have* to watch! Amazing!"

Ah yes. *Doctor Who*. What an inventive, invincible series ...

AND YOU SAID...

ROBOT

"The three costumes the Doctor tries on before settling on the familiar Bohemian ensemble are interesting – the warrior, the king and the clown, all archetypes that fit different aspects of the Fourth Doctor's personality."
Graham Symms, Chester

"The robot has even got an ape-like face. You'd think they were trying to rip off *King Kong* or something."
Steven Manfred, USA

"Even with a powerful robot on guard, putting prisoners in the same room as a disintegrator gun seems somewhat ... courageous. Or unbelievably stupid."
James Beamish, E-Mail

"There's a soldier death in Part Three that's just his own stupid fault. Not only does he run right up to the robot, but he does so while his mates are all still shooting in the robot's direction!"
Steven Manfred, USA

"Has anyone seen the Fritz Lang movie *Cloak and Dagger*, with a Nazi called Hilda Winters trying to enrol an atomic scientist? I bet Terrance Dicks has."
Alex Wilcock, Isle of Dogs

THE ARK IN SPACE

"Was Sarah's pallet inexplicably empty to start with or did the systems transmat some other poor sod out into space to make room for her?"
Steven Manfred, USA

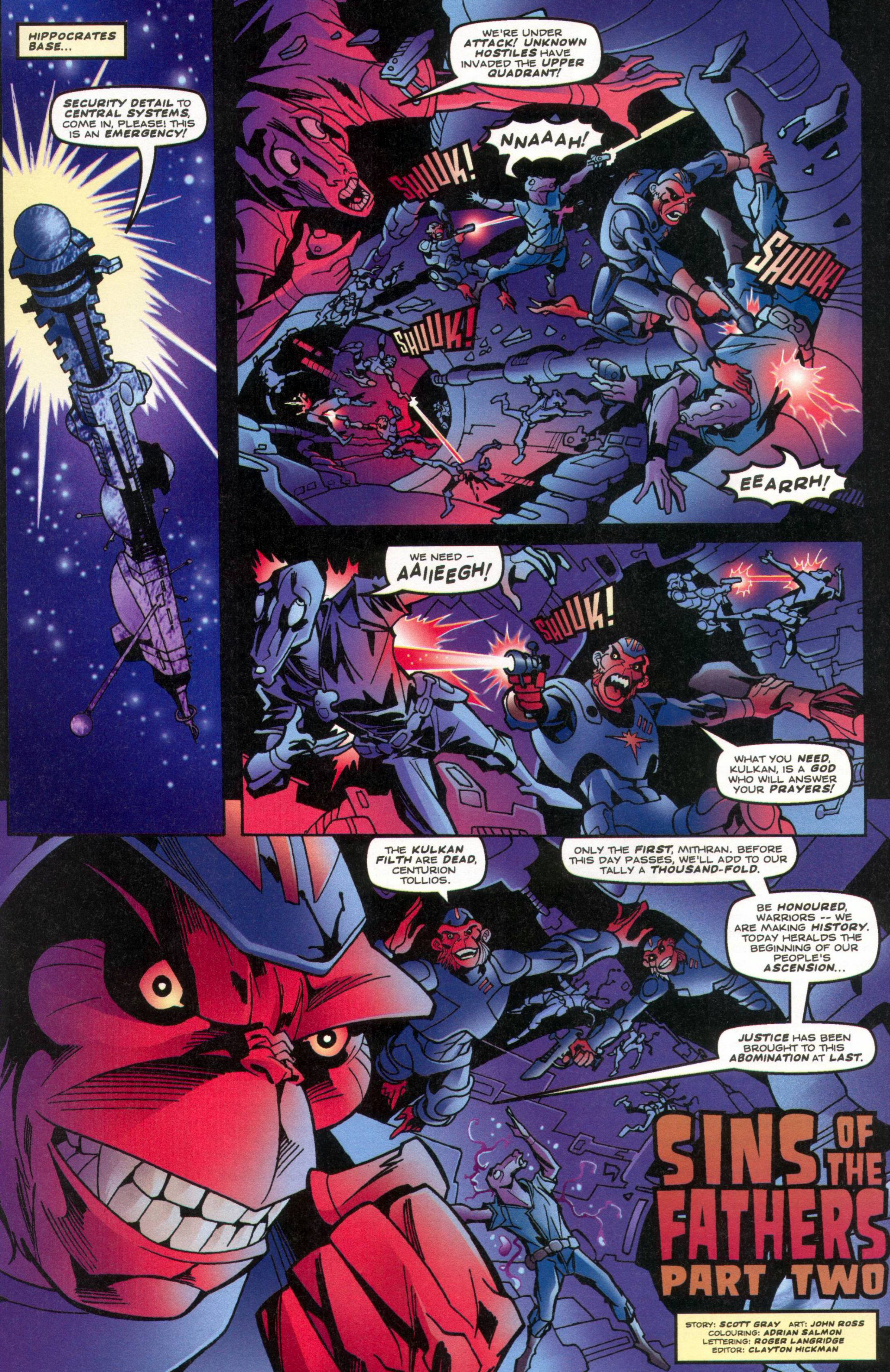
"The awakened humans are so ungrateful, untrusting and stuck-up. I'd have been inclined to slip away at the first opportunity leaving them to it."
Stephen Martin, Hinckley

"The unusually beautiful sets and music craftily add to the horror. The bright lighting only gets switched off when the monsters attack ..."
Alex Wilcock, Isle of Dogs

"How does Rogin knock out the Doctor with a limp blow to his shoulder? Did he know that Tom Baker had recently broken his collar bone and was vulnerable there?"
Steven Manfred, USA

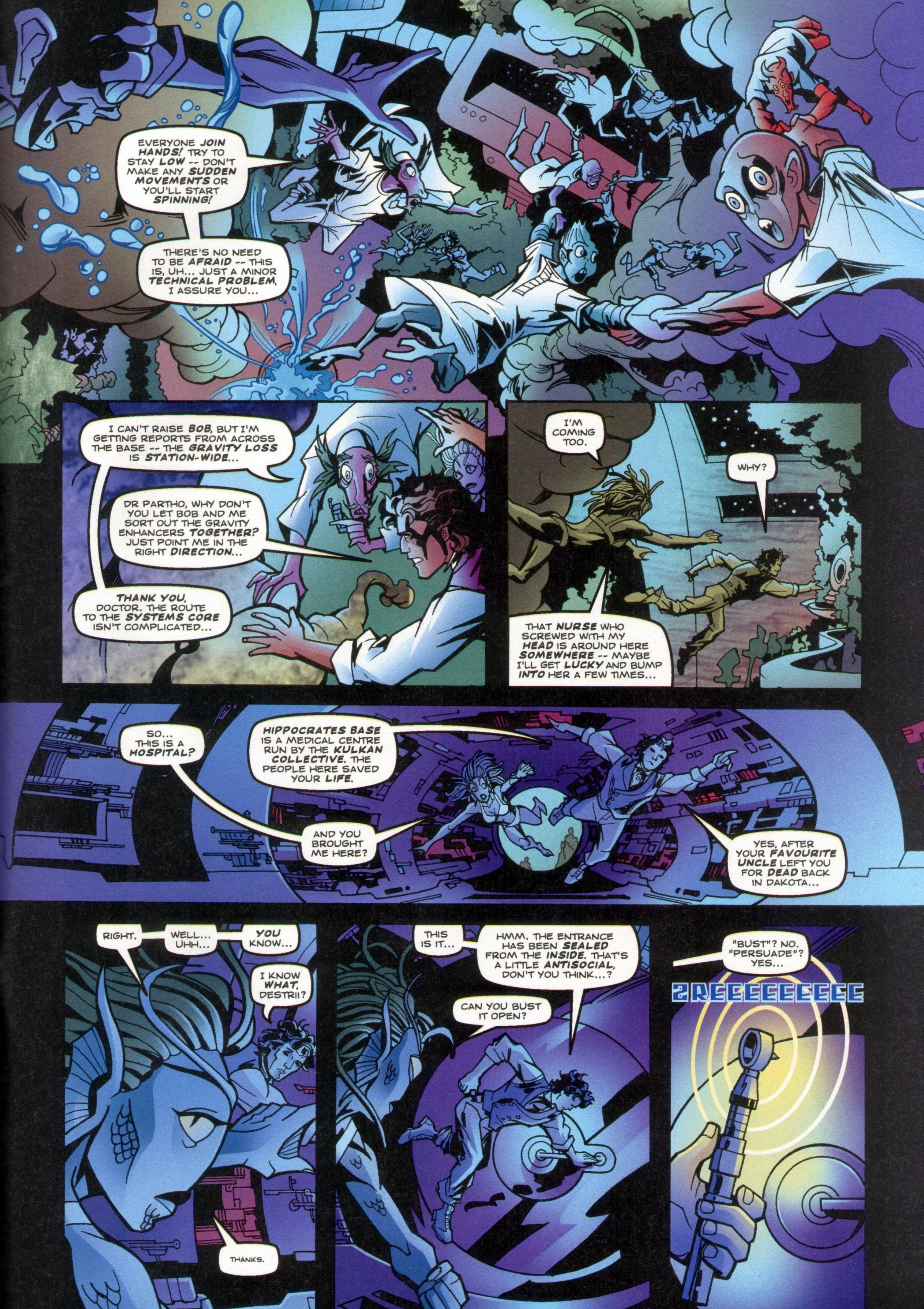
"Even as the situation gets worse, Tom Baker still flashes that superb grin!"
Steve Hardy, Bath

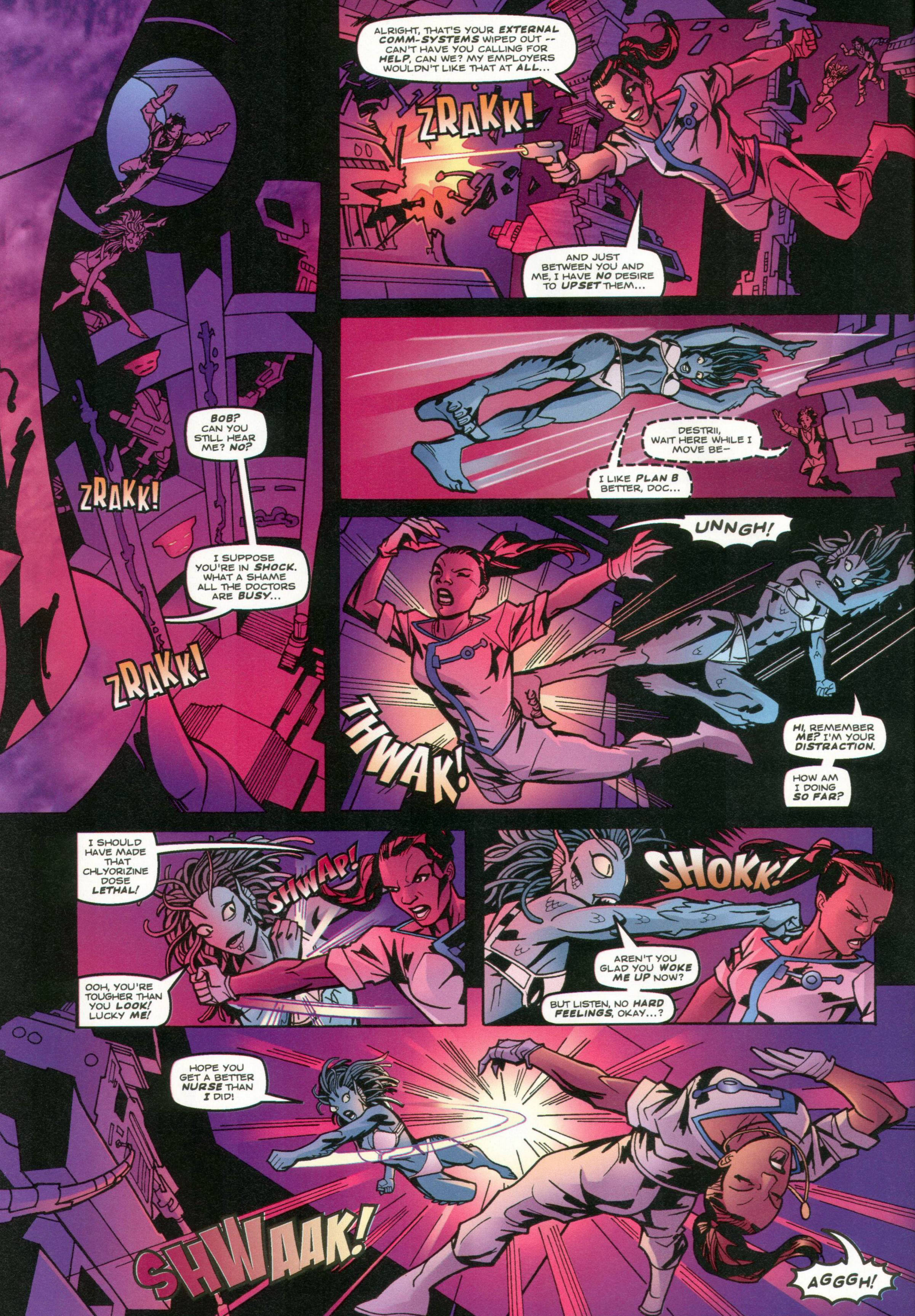
In **DWM** 346 the Team return to Nerva, and then onto Scotland, as they watch **Revenge of the Cybermen** and **Terror of the Zygons**. Send comments to the usual address, or e-mail us at **dwm@panini.co.uk** (marked 'Time Team') by 24 June. Ta.

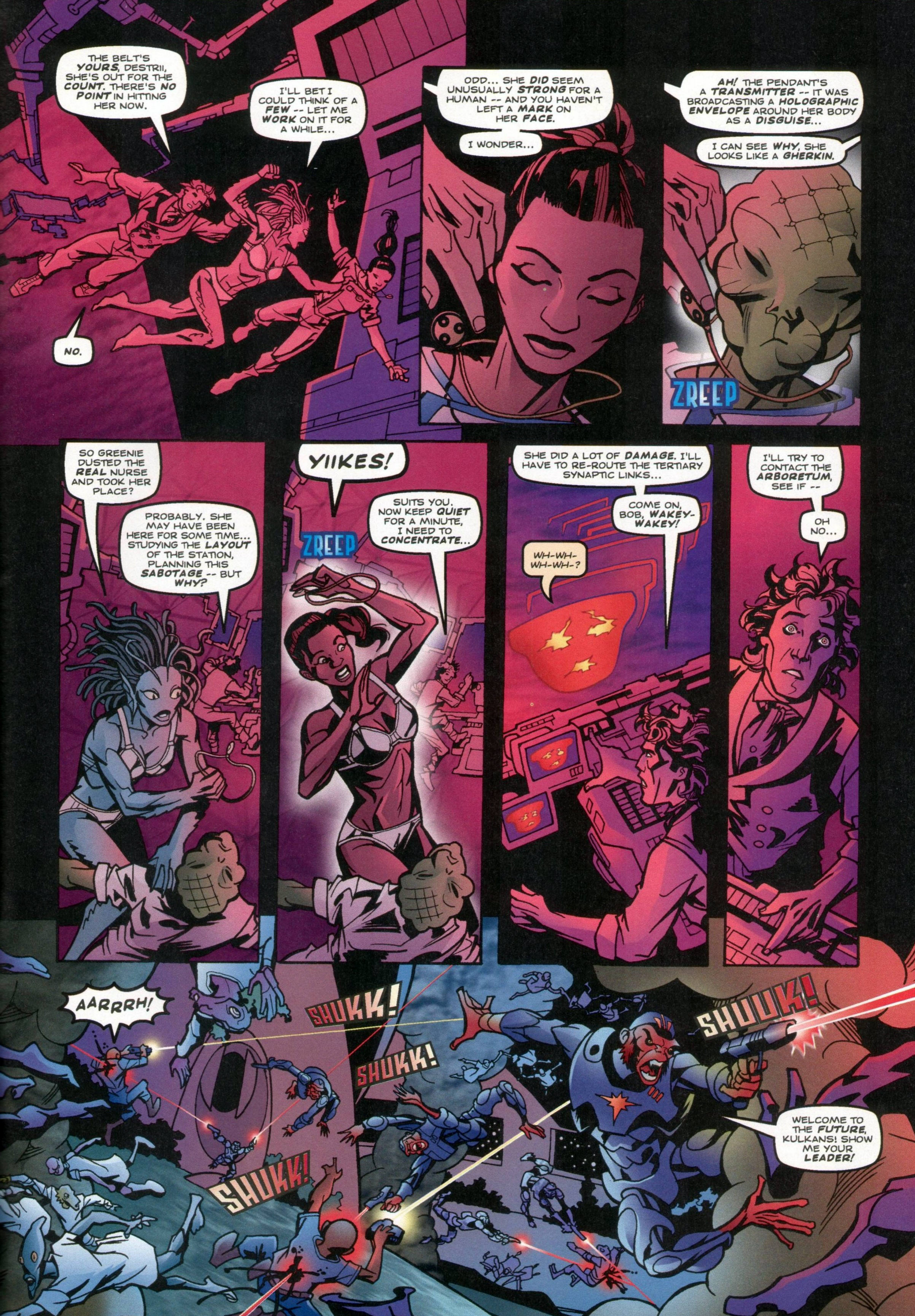

HIPPOCRATES BASE...
SECURITY DETAIL TO CENTRAL SYSTEMS, COME IN, PLEASE! THIS IS AN EMERGENCY!
WE'RE UNDER ATTACK! UNKNOWN HOSTILES HAVE INVADED THE UPPER QUADRANT!
NNAAAH!
SHUUK!
SHUUK!
SHUUK!
EEARRH!
WE NEED -- AAIIEEGH!
SHUUK!
WHAT YOU NEED, KULKAN, IS A GOD WHO WILL ANSWER YOUR PRAYERS!
THE KULKAN FILTH ARE DEAD, CENTURION TOLLIOS.
ONLY THE FIRST, MITHRAN. BEFORE THIS DAY PASSES, WE'LL ADD TO OUR TALLY A THOUSAND-FOLD.
BE HONOURED, WARRIORS -- WE ARE MAKING HISTORY. TODAY HERALDS THE BEGINNING OF OUR PEOPLE'S ASCENSION...
JUSTICE HAS BEEN BROUGHT TO THIS ABOMINATION AT LAST.

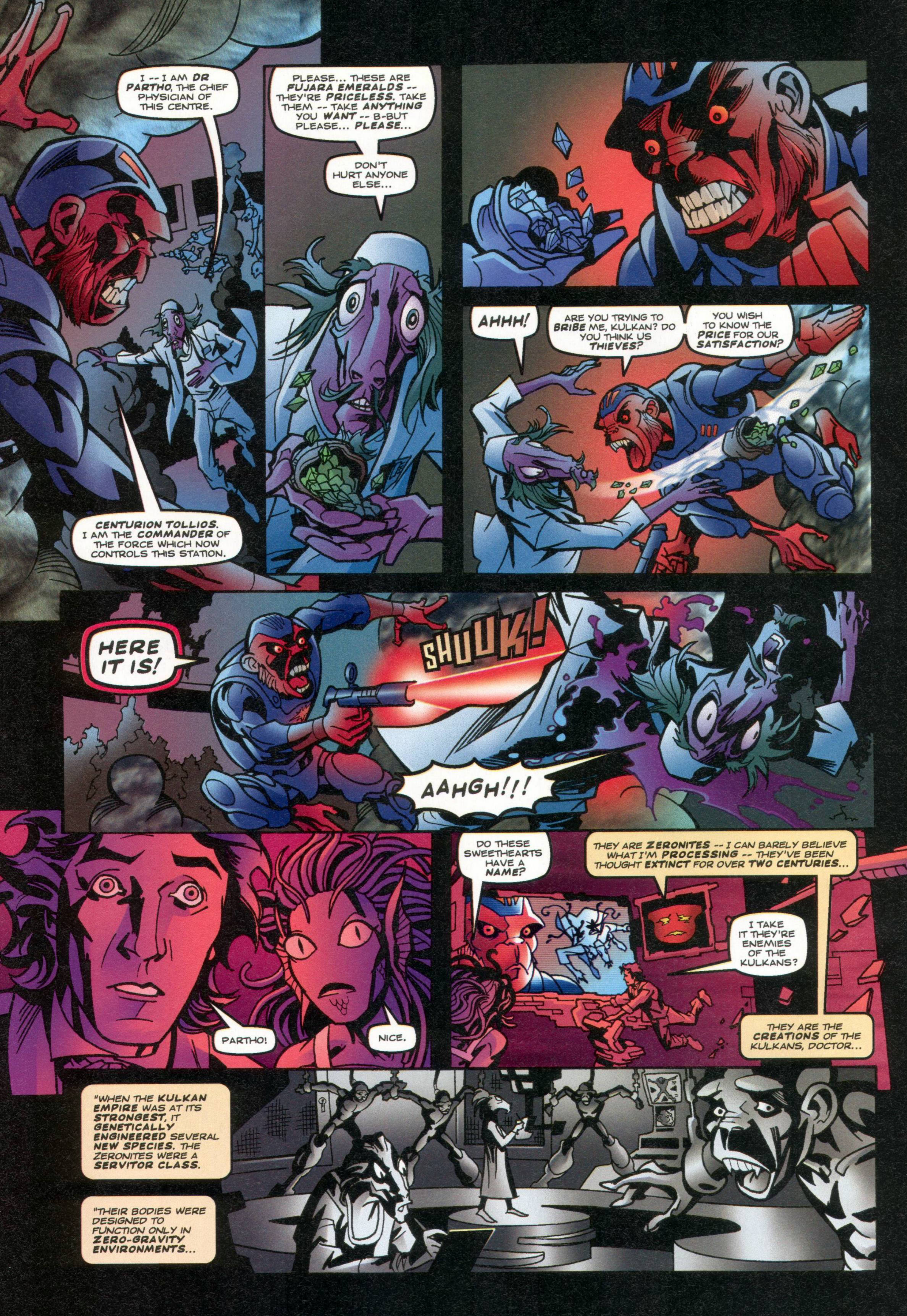
SINS OF THE FATHERS
PART TWO

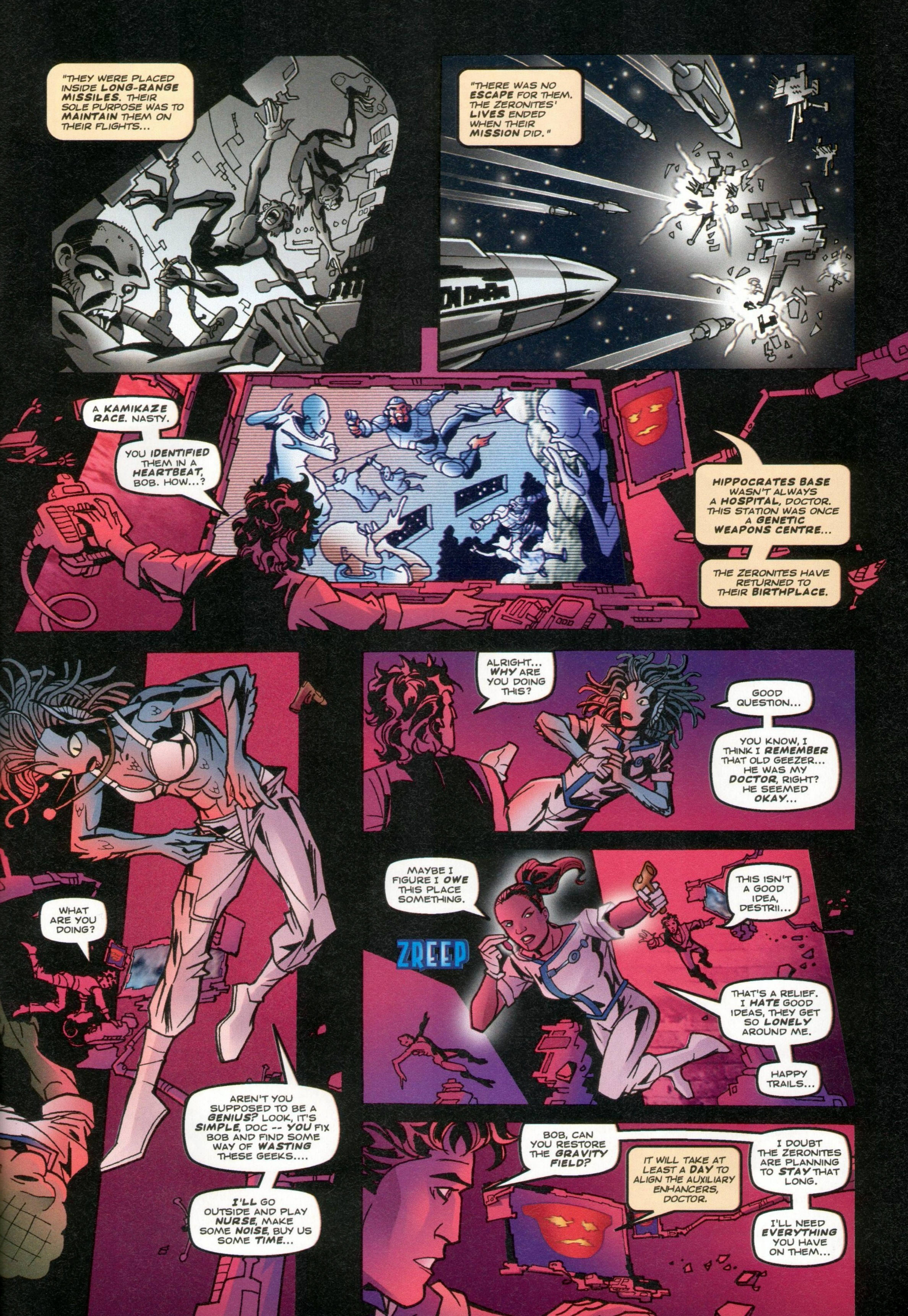
STORY: SCOTT GRAY ART: JOHN ROSS
COLOURING: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE
EDITOR: CLAYTON HICKMAN

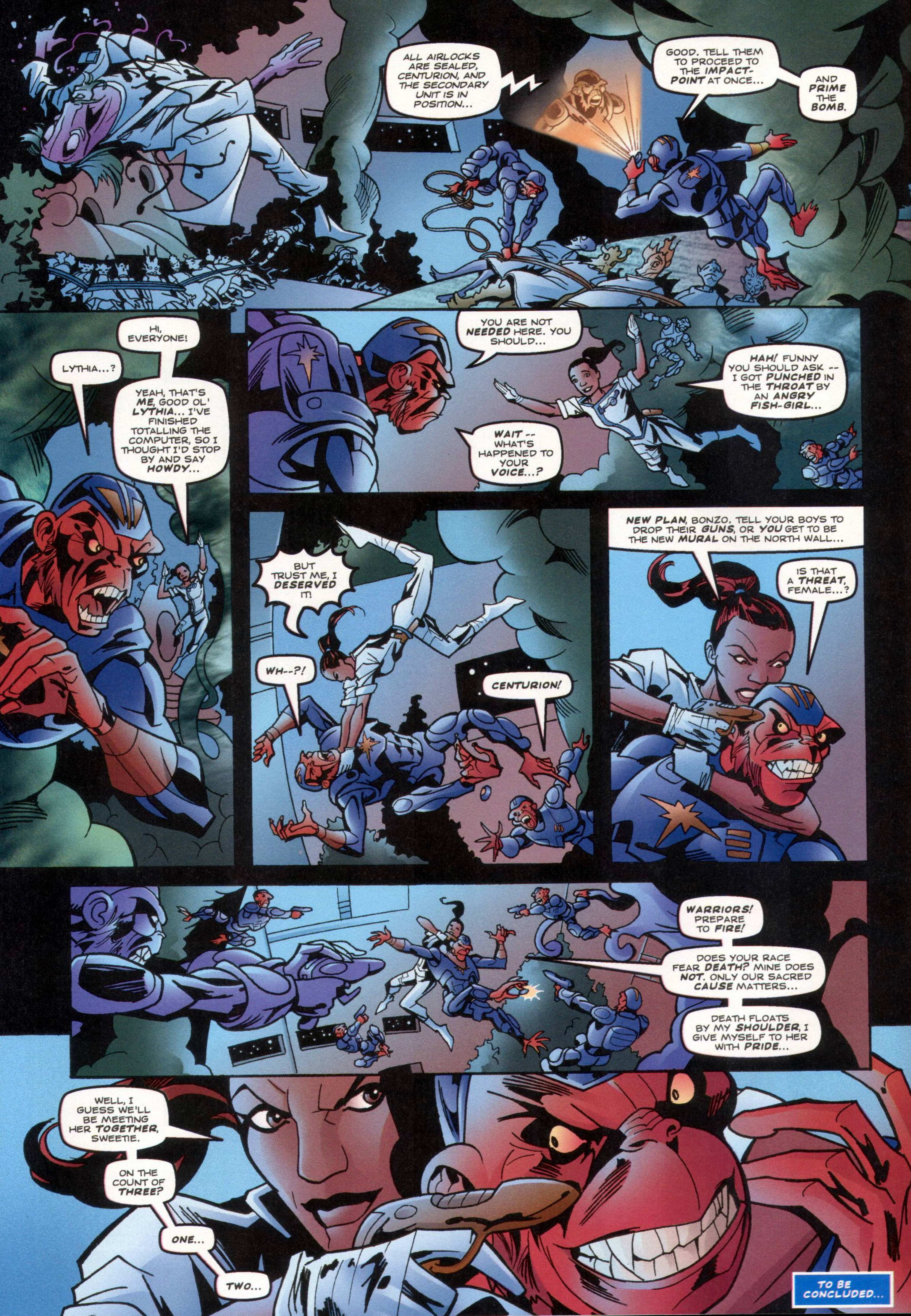

EVERYONE JOIN HANDS! TRY TO STAY LOW -- DON'T MAKE ANY SUDDEN MOVEMENTS OR YOU'LL START SPINNING!
THERE'S NO NEED TO BE AFRAID -- THIS IS, UH... JUST A MINOR TECHNICAL PROBLEM, I ASSURE YOU...
I CAN'T RAISE BOB, BUT I'M GETTING REPORTS FROM ACROSS THE BASE -- THE GRAVITY LOSS IS STATION-WIDE...
DR PARTHO, WHY DON'T YOU LET BOB AND ME SORT OUT THE GRAVITY ENHANCERS TOGETHER? JUST POINT ME IN THE RIGHT DIRECTION...
THANK YOU, DOCTOR. THE ROUTE TO THE SYSTEMS CORE ISN'T COMPLICATED...
I'M COMING TOO.
WHY?
THAT NURSE WHO SCREWED WITH MY HEAD IS AROUND HERE SOMEWHERE -- MAYBE I'LL GET LUCKY AND BUMP INTO HER A FEW TIMES...
SO... THIS IS A HOSPITAL?
HIPPOCRATES BASE IS A MEDICAL CENTRE RUN BY THE KULKAN COLLECTIVE. THE PEOPLE HERE SAVED YOUR LIFE.
AND YOU BROUGHT ME HERE?
YES, AFTER YOUR FAVOURITE UNCLE LEFT YOU FOR DEAD BACK IN DAKOTA...
RIGHT.
WELL... UHH...
YOU KNOW...
I KNOW WHAT, DESTRII?
THANKS.
THIS IS IT...
HMM. THE ENTRANCE HAS BEEN SEALED FROM THE INSIDE. THAT'S A LITTLE ANTISOCIAL, DON'T YOU THINK...?
CAN YOU BUST IT OPEN?
"BUST"? NO. "PERSUADE"? YES...
ZREEEEEEEEEE


BOB? CAN YOU STILL HEAR ME? NO?
ZRAKK!
I SUPPOSE YOU'RE IN SHOCK. WHAT A SHAME ALL THE DOCTORS ARE BUSY...
ZRAKK!
ALRIGHT, THAT'S YOUR EXTERNAL COMM-SYSTEMS WIPED OUT -- CAN'T HAVE YOU CALLING FOR HELP, CAN WE? MY EMPLOYERS WOULDN'T LIKE THAT AT ALL...
ZRAKK!
AND JUST BETWEEN YOU AND ME, I HAVE NO DESIRE TO UPSET THEM...
DESTRII, WAIT HERE WHILE I MOVE BE—
I LIKE PLAN B BETTER, DOC...
UNNGH!
THWAK!
HI, REMEMBER ME? I'M YOUR DISTRACTION.
HOW AM I DOING SO FAR?
I SHOULD HAVE MADE THAT CHLYORIZINE DOSE LETHAL!
SHWAP!
OOH, YOU'RE TOUGHER THAN YOU LOOK! LUCKY ME!
SHOKK!
AREN'T YOU GLAD YOU WOKE ME UP NOW?
BUT LISTEN, NO HARD FEELINGS, OKAY...?
HOPE YOU GET A BETTER NURSE THAN I DID!
SHWAAK!
AGGGH!


THE BELT'S YOURS, DESTRII, SHE'S OUT FOR THE COUNT. THERE'S NO POINT IN HITTING HER NOW.
I'LL BET I COULD THINK OF A FEW -- LET ME WORK ON IT FOR A WHILE...
NO.
ODD... SHE DID SEEM UNUSUALLY STRONG FOR A HUMAN -- AND YOU HAVEN'T LEFT A MARK ON HER FACE.
I WONDER...
AH! THE PENDANT'S A TRANSMITTER -- IT WAS BROADCASTING A HOLOGRAPHIC ENVELOPE AROUND HER BODY AS A DISGUISE...
I CAN SEE WHY, SHE LOOKS LIKE A GHERKIN.
ZREEP
SO GREENIE DUSTED THE REAL NURSE AND TOOK HER PLACE?
PROBABLY. SHE MAY HAVE BEEN HERE FOR SOME TIME... STUDYING THE LAYOUT OF THE STATION, PLANNING THIS SABOTAGE -- BUT WHY?
YIIKES!
ZREEP
SUITS YOU. NOW KEEP QUIET FOR A MINUTE, I NEED TO CONCENTRATE...
SHE DID A LOT OF DAMAGE. I'LL HAVE TO RE-ROUTE THE TERTIARY SYNAPTIC LINKS...
COME ON, BOB, WAKEY-WAKEY!
WH-WH-WH-WH-?
I'LL TRY TO CONTACT THE ARBORETUM, SEE IF --
OH NO...
AARRRH!
SHUKK!
SHUKK!
SHUKK!
SHUKK!
WELCOME TO THE FUTURE, KULKANS! SHOW ME YOUR LEADER!


I -- I AM DR PARTHO, THE CHIEF PHYSICIAN OF THIS CENTRE.
CENTURION TOLLIOS. I AM THE COMMANDER OF THE FORCE WHICH NOW CONTROLS THIS STATION.
PLEASE... THESE ARE FUJARA EMERALDS -- THEY'RE PRICELESS. TAKE THEM -- TAKE ANYTHING YOU WANT -- B-BUT PLEASE... PLEASE...
DON'T HURT ANYONE ELSE...
AHHH!
ARE YOU TRYING TO BRIBE ME, KULKAN? DO YOU THINK US THIEVES?
YOU WISH TO KNOW THE PRICE FOR OUR SATISFACTION?
HERE IT IS!
SHUUK!
AAHGH!!!
PARTHO!
NICE.
DO THESE SWEETHEARTS HAVE A NAME?
THEY ARE ZERONITES -- I CAN BARELY BELIEVE WHAT I'M PROCESSING -- THEY'VE BEEN THOUGHT EXTINCT FOR OVER TWO CENTURIES...
I TAKE IT THEY'RE ENEMIES OF THE KULKANS?
THEY ARE THE CREATIONS OF THE KULKANS, DOCTOR...
"WHEN THE KULKAN EMPIRE WAS AT ITS STRONGEST, IT GENETICALLY ENGINEERED SEVERAL NEW SPECIES. THE ZERONITES WERE A SERVITOR CLASS.
"THEIR BODIES WERE DESIGNED TO FUNCTION ONLY IN ZERO-GRAVITY ENVIRONMENTS...


"THEY WERE PLACED INSIDE LONG-RANGE MISSILES. THEIR SOLE PURPOSE WAS TO MAINTAIN THEM ON THEIR FLIGHTS...
"THERE WAS NO ESCAPE FOR THEM. THE ZERONITES' LIVES ENDED WHEN THEIR MISSION DID."
A KAMIKAZE RACE. NASTY.
YOU IDENTIFIED THEM IN A HEARTBEAT, BOB. HOW...?
HIPPOCRATES BASE WASN'T ALWAYS A HOSPITAL, DOCTOR. THIS STATION WAS ONCE A GENETIC WEAPONS CENTRE...
THE ZERONITES HAVE RETURNED TO THEIR BIRTHPLACE.
WHAT ARE YOU DOING?
AREN'T YOU SUPPOSED TO BE A GENIUS? LOOK, IT'S SIMPLE, DOC -- YOU FIX BOB AND FIND SOME WAY OF WASTING THESE GEEKS....
I'LL GO OUTSIDE AND PLAY NURSE, MAKE SOME NOISE, BUY US SOME TIME...
ALRIGHT... WHY ARE YOU DOING THIS?
GOOD QUESTION...
YOU KNOW, I THINK I REMEMBER THAT OLD GEEZER... HE WAS MY DOCTOR, RIGHT? HE SEEMED OKAY...
MAYBE I FIGURE I OWE THIS PLACE SOMETHING.
ZREEP
THIS ISN'T A GOOD IDEA, DESTRII...
THAT'S A RELIEF. I HATE GOOD IDEAS, THEY GET SO LONELY AROUND ME.
HAPPY TRAILS...
BOB, CAN YOU RESTORE THE GRAVITY FIELD?
IT WILL TAKE AT LEAST A DAY TO ALIGN THE AUXILIARY ENHANCERS, DOCTOR.
I DOUBT THE ZERONITES ARE PLANNING TO STAY THAT LONG.
I'LL NEED EVERYTHING YOU HAVE ON THEM...


ALL AIRLOCKS ARE SEALED, CENTURION, AND THE SECONDARY UNIT IS IN POSITION...
GOOD. TELL THEM TO PROCEED TO THE IMPACT-POINT AT ONCE...
AND PRIME THE BOMB.
HI, EVERYONE!
LYTHIA...?
YEAH, THAT'S ME, GOOD OL' LYTHIA... I'VE FINISHED TOTALLING THE COMPUTER, SO I THOUGHT I'D STOP BY AND SAY HOWDY...
YOU ARE NOT NEEDED HERE. YOU SHOULD...
WAIT -- WHAT'S HAPPENED TO YOUR VOICE...?
HAH! FUNNY YOU SHOULD ASK -- I GOT PUNCHED IN THE THROAT BY AN ANGRY FISH-GIRL...
BUT TRUST ME, I DESERVED IT!
WH--?!
CENTURION!
NEW PLAN, BONZO. TELL YOUR BOYS TO DROP THEIR GUNS, OR YOU GET TO BE THE NEW MURAL ON THE NORTH WALL...
IS THAT A THREAT, FEMALE...?
WARRIORS! PREPARE TO FIRE!
DOES YOUR RACE FEAR DEATH? MINE DOES NOT. ONLY OUR SACRED CAUSE MATTERS...
DEATH FLOATS BY MY SHOULDER, I GIVE MYSELF TO HER WITH PRIDE...
WELL, I GUESS WE'LL BE MEETING HER TOGETHER, SWEETIE.
ON THE COUNT OF THREE?
ONE...
TWO...
TO BE CONCLUDED...

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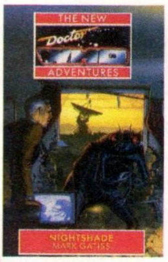
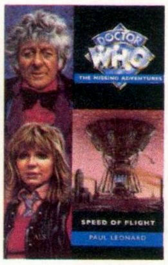
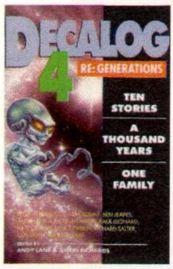

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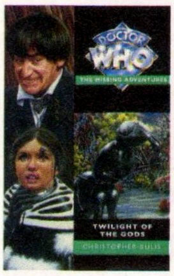
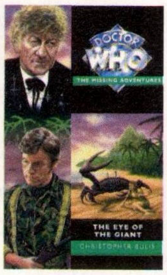
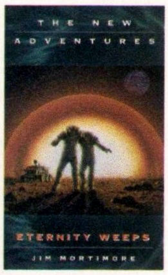

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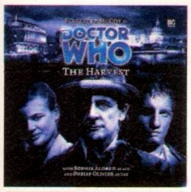

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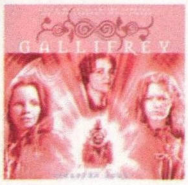

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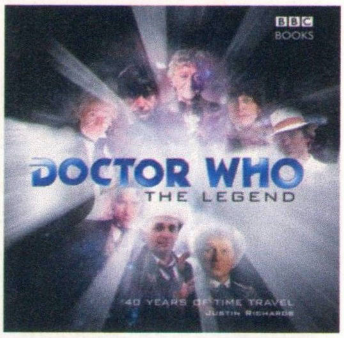

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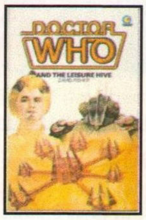

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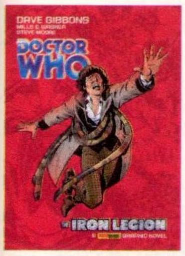

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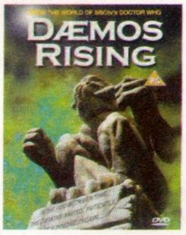

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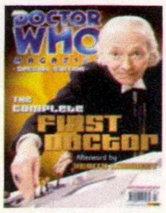

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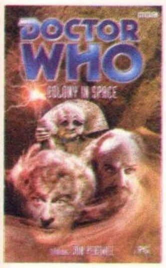

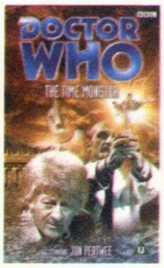

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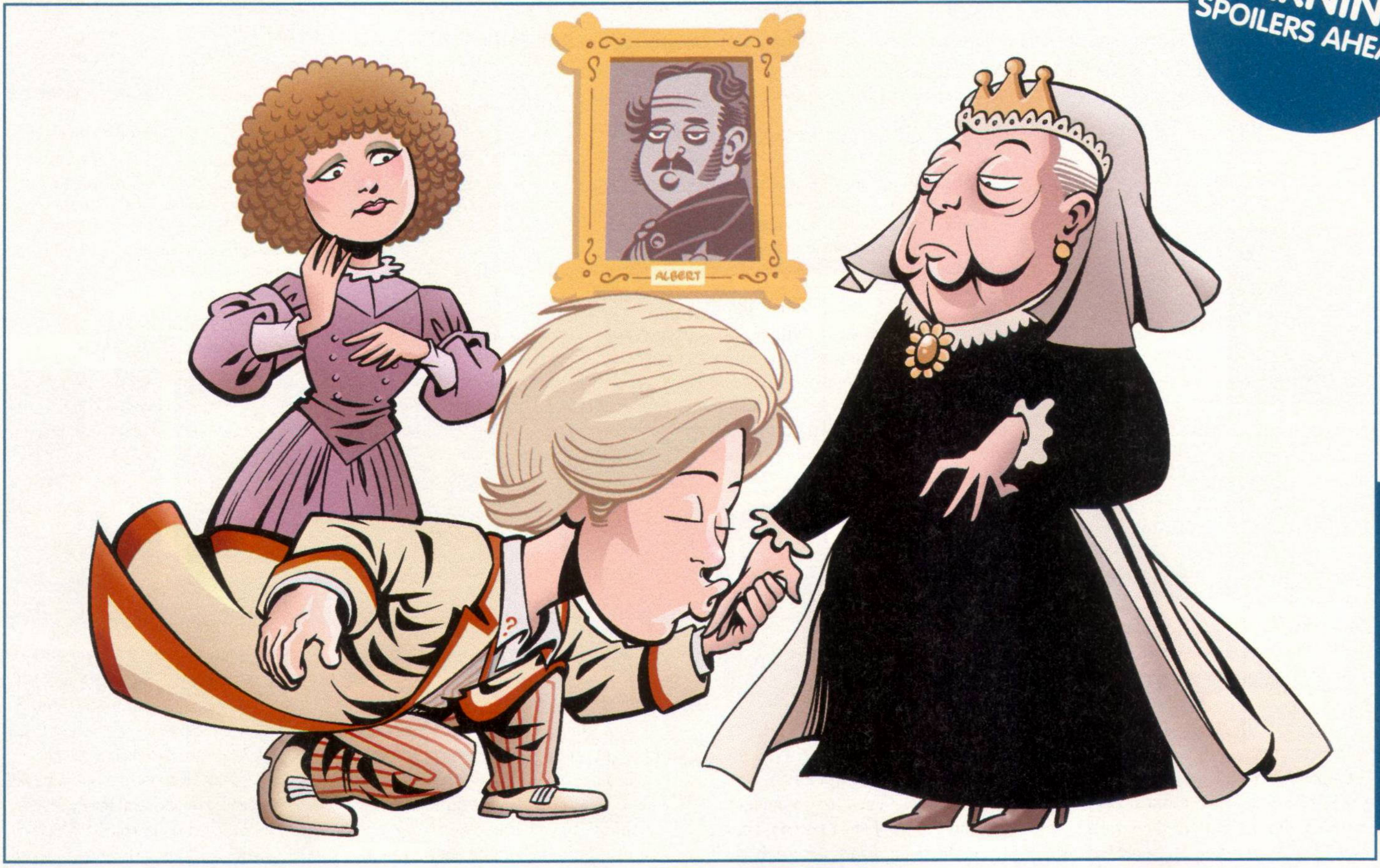
WARNING: SPOILERS AHEAD!



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REVIEWER MATT MICHAEL

On TV, Nyssa always used to draw the short straw. She spent the entirety of *Kinda* in a coma, was left alone in the TARDIS during *The Visitation*, and faded into the background of *Earthshock* while Tegan played at being Sigourney Weaver and Adric whined his way to oblivion. She even had to stalk the Doctor to *Logopolis* before she could become a proper companion. In books, she's fared equally badly, hardly appearing in *The Sands of Time*, and being turned into a monster in both *Goth Opera* and *Zeta Major*. But for all things there is a time, and in the last couple of years Nyssa has been placed centre stage, firstly by Big Finish, and now by David Bishop.

The central premise of *Empire of Death* sees a grieving Queen Victoria ask the medium James Lees to contact the spirit of her husband. Victoria's bereavement is mirrored by the Doctor and Nyssa's recent loss of Adric, and it's not long before the impossible occurs, and the soul of the yellow-pyjamed one is summoned from the Other Side. And soon, the British army is ready to launch an expedition to explore the spirit realms.

A couple of years ago, a book with such an overtly supernatural theme would have been a novelty. Now, thanks to the Eighth Doctor books and Telos novellas experimenting with fantasy, and to PDAs such as *Wolfsbane*, *Empire of Death* doesn't stand out as anything extraordinary. Equally, the explicit horror content, which results in some memorably grisly passages of Victorian mental health practices, is par for the course after Lloyd Rose's recent books. Sadly, Bishop's book isn't quite good enough to escape the shadow of these earlier and more engaging novels.

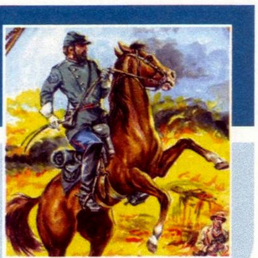
Reading *Empire of Death*, this reviewer suspected that Bishop was trying to replicate the feel of an M R James story. James' skill depended on allusive references to antiquarian tracts, and building up effects through carefully measured use of language, and opaque references to the nature of the horror in question. There's a reason why James stuck to the short story form, because to maintain this style through a novel is both difficult and dull. Bishop doesn't quite pull off the effect, and as a result large portions of the book are both plodding and not particularly atmospheric. It's a style that is further undermined by the Doctor's irritating and unnecessary lapses into bafflegab about Artron energy and suchlike at various points.

Where Bishop does succeed is in his characterisation of the two key women in the novel. His Nyssa is almost spot on. She's slightly aloof and haughty, but at the same time she's brave and resourceful. Staying true to the character as seen on TV, but addressing those elements that were glossed over – the death of her father and the destruction of Traken, Bishop manages to make Nyssa more a more compelling companion than she has sometimes appeared to be. Her meditations on her loneliness, and the loss of Tremas and of Adric, add some much-needed depth, and her journal is written in just the kind of slightly pompous and stuffy manner one would expect. Equally, Queen Victoria is portrayed as a powerful woman whose personal tragedies have robbed her of her humour, and make her desperate to believe men who offer what she wants to hear. Bishop takes a gamble in having the Queen play such a central role in proceedings, and it pays off. She is one of the more compelling and believable "real life" characters in recent books.

> "QUEEN VICTORIA IS A COMPELLING AND BELIEVABLE CHARACTER HERE"

Empire of Death improves over Bishop's last novel, the disappointing *Domino Effect*, but it doesn't quite make the grade. The ending, where the apparently supernatural events of the preceding three-quarters of the book are inevitably rationalised as trans-dimensional anomalies in the usual *Who* manner, is slightly unsatisfactory. The tension that Bishop struggles so hard to create in the earlier chapters is dissipated in a lot of gusty technobabble, and some trite explanations for the earlier drama. Where the book does succeed is in the characterisation of Nyssa, whose journal gives us an insight not previously tackled in the novels. It's just a shame that this is part of an otherwise unexceptional and uninvolving story.

DOCTOR WHO: **BLOOD AND HOPE**



NOVELLA TELOS PUBLISHING
AUTHOR IAIN McLAUGHLIN
RRP £25 DELUXE HARDBACK/£10 STANDARD
REVIEWER VANESSA BISHOP

The first-person narrative has been with *Doctor Who* fiction for a long time – right at the very start, in fact, with David Whitaker's *Doctor Who in an Exciting Adventure With The Daleks*, where the story was told from Ian's perspective. Saying that, though, it hasn't really been used that many times since, which is odd, considering how good a read the Whitaker novel is. It might well be my 'Desert Island' *Who* book. Not that I always thought that, but hey, I was young and wanted straightforward TV adaptations then. Telos, though, in its aim to be different, has leapt at the first person narrative, and in a relatively short run, there have been three novellas to use the device – *Time and Relative*, *Ghost Ship* and now in Iain McLaughlin's American civil war tale, *Blood and Hope*.

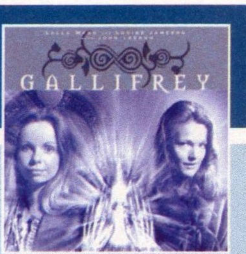
A Fifth Doctor story, *Blood and Hope* is told from several points of view – in the main, Peri's, but also via two cousins and boyhood friends, who we hear from in the form of the letters they send each other. McLaughlin has put these cousins on either side of the war's North/South divide, and it's from the issues they discuss that we learn about the conflict and its politics. This side of things works extremely well, conveying all the book's important history in an easy conversational style. The first-person narrative, though, has proved quite a difficult thing to pull off in *Doctor Who*, particularly when the readers think they already know the person talking. Kim Newman got nearest to it in *Time and Relative*, writing as Susan Foreman. The way Susan's thoughts jumped about all over the place seemed right for a character that was often played as alien one week, and a regular teenager the next. To my mind, the Peri that narrates some of *Blood and Hope* seems a bit subdued. In a couple of ways, that's right. *Blood and Hope* also features Erimem, which places it in Big Finish's universe, where Peri is a softer character. It's also told shortly after the story has happened, as a form of therapy to help Peri get over some of its unpleasant events. Even so, after a few chatty opening paragraphs that seem to go back to her feisty *Planet of Fire* persona, I can't say I really recognised her much at all – and that's with trying on the accent as well. I should say, however, that this is nowhere near as off-putting as the uncharacteristic Fourth Doctor that I similarly criticised in *Ghost Ship*. That was an inaccuracy that became so annoying it almost obscured the plot, and that isn't the case this time.

Oh yes, the plot. *Blood and Hope* begins with the cousins, letters covering the start of the war. The main story, however, is set just a few weeks from the end. Caught up in the rescue of a black family from Confederate soldiers, the Doctor is quickly separated from his companions. Like many a Hartnell historical, this becomes a journey, with the friends meeting up at some later point. We hear of the Doctor through mentions of him in one of the cousin's letters. As Peri is narrating, though, it's her and Erimem's story we stick with most. Inevitably it's Erimem's dark Egyptian skin that threatens the girls' safety, and forces the two to sometimes play out a 'master and servant' relationship just to get by, which both find upsetting. The wrongs of the slave trade and the South's prejudice towards blacks are strongly expressed throughout all this, but perhaps the trauma Peri and Erimem put themselves through is a little overdone. This isn't like the last few minutes of *Fenric*, where the always-insecure Ace actually believes the cruel things the Doctor says about her, but something the two have worked out together as an act.

> "LIKE MANY A HARTNELL HISTORICAL, THE STORY BECOMES A JOURNEY"

Blood and Hope is a serious book on a serious subject. I can't quite see why it wouldn't have worked as an audio, as McLaughlin originally envisaged it, with Peri's story dramatised rather than spoken, except that there wouldn't be much for the Doctor to do – although it would've been nice to hear Davison give the Doctor's rousing speech on prejudice and not being judgmental that comes near the end. I can also say *Blood and Hope* is an improving book – Peri wasn't the only one whose history was hazy.

GALLIFREY: **WEAPON OF CHOICE**



AUDIO DRAMA BIG FINISH
AUTHOR ALAN BARNES
RRP £9.99
REVIEWER DAVE OWEN

The signature tune for Big Finish's latest spin-off series is, on first listen, quite bland, but given a few more listens reveals subtleties and details until eventually it plays unbidden in one's head at 4am on sleepless nights. It's therefore a perfect representation of the opening instalment, *Weapon of Choice*. Initially, it comes across as a structureless piece, led by Lalla Ward's President Romana icily pontitifcating while all the other players set out their stalls while actually doing very little. However, given a patient replay or two, it yields a wealth of characterisation and colour.

It's reassuring that despite the setting and author, this isn't another delve by the Time Lords into their own history – there is no talk of Rassilon or the Old Time. Instead, events are firmly focussed on the present, with Gallifrey presented as a contemporary superpower. Instead of a nuclear and biological arsenal, time technology is the force it holds, yet needs to make sure that no one else has. The opening vignette sees a taskforce representing Gallifrey and its allies out to stamp out a suspected time technology development on a deserted moon. If that seems too much at odds with Terrance Dicks and Malcolm Hulke's original concept of the Time Lords as staunch non-interventionists, do bear in mind that the United States had a strict isolationist stance before the Second World War, in sharp contrast to its present role in the world. Foreign policies, both of real nations, and made-up planets, do change, with good reason, and often secretly.

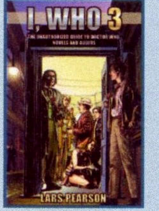
As a teenager, I learned that the *Doctor Who* adventures I had enjoyed years earlier were in fact about African colonialism, striking miners, and Nazi eugenics. This came as a bit of a shock, as I'd believed them at the time to be about Mutants, Ice Warriors and Daleks. Yet as an adult, I immediately – perhaps too immediately – see *Weapon of Choice* as being about hidden WMDs, asylum seekers, and dirty bombs. Whether that's because the metaphors are more overt than then they were, or because I've lost the innocence that helped me follow stories literally, I don't know.

A play containing this much declamatory dialogue really does need a first-class cast to work, and so it's just as well that Lalla Ward and Louise

ALSO RELEASED

I WHO 3

MAD NORWEGIAN PRESS, £16.99



I Who 3 has been waiting for a review space for some months now, and knowing how dedicated the folks at Mad Norwegian Press are to chronicling off-screen *Doctor Who*, I suspect they're already finishing Volume 4. This, then, can't wait any longer. *I Who 3* covers 18 months, from March 2001 to September 2002, to produce a sizeable book with a total of 59 stories discussed – and that's before counting spin-offs like *Bernice Summerfield* and the *Dalek Empire* audios.

To recap, *I Who* splits each story into a number of categories – 'Story summary', 'Character Development', 'TV, novel and audio tie-ins', etc before wrapping the whole thing up in a short review, with a tone that can be flowery as often as it's waspish. Despite the amended tagline "Since you've been busy, we've read and listened to this stuff for you," I wouldn't recommend this as a means of swotting up on *Who* you haven't experienced first hand. As a research tool, however, it's priceless and I wish I had this volume with me when I was looking at the *Faction Paradox* CDs – then I would have known Sabbath wasn't just a character invented for audio but that he'd come from the Eighth Doctor novels, a range I've rather lost contact with. How stupid do I feel?

Still, thanks to a new 'Did you know?' section, I've only just discovered that the young Nyssa in *Mawdryn Undead* was played by future-*EastEnder* Lucy Benjamin. This type of tabloid fluff isn't really *I Who*'s area and still isn't, and pops up only as an 'Incidentally' in coverage of Steve Lyons' audio CD *The Ratings War*. In the main, 'Did you know?' concentrates on the writing process – things that were dropped or added to the original storyline. It's a good addition to the format, and one that I found quickly rivalled the reviews as the first thing to read.

Also new to Volume Three is the 'Uber Timeline', an attempt to reconcile the TV stories, novels and audios into a single chronology. This rubs along quite nicely until it hits Big Finish. Season Twenty-One, for example, is structured to contain three mini-seasons, a Season 21B, C and D – Turlough's stories, Peri's stories, and Peri and Erimem stories. As you might expect, things get really complicated around *The Trial of a Time Lord*. By *I Who*'s reckoning, the Sixth Doctor has had five post-trial seasons now – and eight if you count the missing season. The Seventh Doctor – by virtue of the *New Adventures* – is worked out to have had 17 seasons. The Mad Norwegian lot aren't so deadly serious about this that they don't joke about how drunk they must have been when deciding to attempt it. On the other hand, it's clearly more than just a piece of inconsequential silliness for them. I have a pretty easy attitude to this sort of thing –

yet I have to admit I've pored over these pages more than any others, delighted when I think I've spotted a mistake in their reasoning and deflated when I read, in the accompanying notes, why they're right and I'm wrong.

As before, I salute *I Who*'s ambition. The undisputed road map to off-screen *Doctor Who* goes from strength to strength.

VANESSA BISHOP

PORTAL TO INFINITY

1ST BOOKS, £14.99

PORTAL TO INFINITY
Keith C Bradbury

Forgive me, but this is 2004, isn't it? And *Doctor Who* has been around for over 40 years, right? I ask because *Portal to Infinity*, yet another Programme Guide, is a very strange book indeed. It's like something that's popped in from a parallel world, where *Doctor Who* has only just started to catch on. Edited by Keith C Bradbury, this is an American guide that dispenses with all the usual production information to concentrate solely on opinion, with over 21 fans contributing their views. That, in its way, is quite a good idea. In fact, *Portal to Infinity* had the potential to be like **DWM**'s *Time Team* – insightful and fun; its tagline "It's like watching *Doctor Who* with a group of your friends" suggests it might have been the book's inspiration.

Views are views, of course, and I don't want to start criticising other people's opinions, as that wouldn't be on at all – even if I did drop the book in absolute astonishment several 50 times. What I can't get my head round, though, is how *old* all this feels. If you ripped it down the middle and just read the first half, you could think it came from 1976. It's like the whole series has been written up from memory, or on hearsay. DVD and video seem to have made no difference at all. Although they're mentioned continuously as the means of watching the episodes, the actual viewing itself hasn't seemed to have developed or changed one opinion. *The Gunfighters*, for example, is still "One of the most terrible pieces of *Doctor Who* that's ever seen the light of day." Now, as I say, opinions are opinions, and if those writing on *An Unearthly Child* really do find its last three episodes tiresome, tedious and of questionable value, that's fine – but some of this isn't even true. "How many times can you watch a tribal group huddled together saying 'Ugh'?" says one. If you think that's a misinterpretation, how about *The Massacre*'s summing-up as "basically a long drawn-out introduction to new companion Dodo"?

Portal to Infinity's audience would seem to be new fans – every story ends with a 'general consensus' comment where the Editor advises whether it's worth tracking down. I can't recommend this book. Much of it is very wide of the mark, and what there is often doesn't say very much. Discussion of missing stories is taken up with pointlessly chastising the BBC for wiping them, and later eras fall foul to the 'Best/worst story since ...' approach. The 'general consensus' on *The Daleks* concludes that *Genesis* is better – what possible use is that as a review? Avoid.

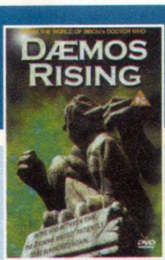
Jameson are up to the job. I've found Romana on audio a little hard to get used to. She's an older, less playful person than the one who skipped to the Louvre or stuck her tongue out at a teasing Doctor, and although she never suffered fools gladly, she is now the intellectual superior of absolutely everyone around her, and therefore never lets her guard down as once she did. But eventually, like a teacher who seems utterly ferocious on the first day of term, but is bought a present by the class at the end of the year, enough sunlight shines through for her to be sympathetic and eventually likable.

Louise Jameson's Leela, on the other hand, immediately resumes her television role, instinctively suspicious, fronting out her ignorance, and generating warmth whenever she amusingly adopts a piece of vocabulary that is slightly beyond her. It is a delight to be able to continue to enjoy the character, even if her justification for being involved is a little spurious, plucked from wandering the wastelands with her K9 to parley with a human terrorist the Time Lords can't quite relate to.

Yes, *her* K9. Each of the girls has her own best friend at her heels, and despite the notion of having two different characters with the same name played by the same actor in an audio production sounding lethal to coherency, it doesn't get as confusing as it might. Also, by sticking to an established Time Lord hierarchy, the script enables the simultaneous introduction of a Cardinal, a Coordinator, a Commander and an Inquisitor without overwhelming the target audience. Miles Richardson's Cardinal Braxiatel comes over as a less Machiavellian Sir Humphrey Appleby, but the most memorable semi-comic part is human intelligence broker, Arkadian, played like Richard Mace in space by Hugo Myatt. He's the dressing that keeps this play from being too dry and unpalatable.

Despite an inauspicious premise, this is a truly promising start.

DÆMOS RISING



DVD REELTIME PICTURES
AUTHOR DAVID J HOWE
RRP £15.99
REVIEWER VANESSA BISHOP

It's been a long time since the last *Doctor Who* video drama spin-off – a *long* time. Audio has rather taken over in this field. They're quicker, and at a guess, less expensive. Principal recording on an average 100-minute Big Finish usually takes two days. The 53-minutes of *Dæmos Rising* took Producer/Director Keith Barnfather seven, and several of those didn't wrap until three in the morning. On the whole, it's looked as if video dramas have been on hold for a while now, and with *Doctor Who*'s return to TV, I doubt – beyond the predictable cash-in of back catalogue releases – there'll be much appetite for anything new in this line at all. If that does prove to be the case, then in many ways, *Dæmos Rising* has brought the whole video drama spin-off full circle.

"**DÆMOS RISING** BRINGS THE WHOLE VIDEO DRAMA SPIN-OFF FULL CIRCLE"

Just like *Wartime*, the drama that started it all back in 1988, *Dæmos* is both a UNIT story and a ghost story. It's a more plain clothes affair this time, and with a less well known UNIT operative than Benton – Captain Douglas Cavendish, played by Miles Richardson. Long-term spin-off fans may remember Cavendish as one of the pawns of the Great Intelligence in the 1996 Yeti drama *Downtime*. That, and a breakdown, would seem to have led to his discharge from UNIT. It doesn't seem, though, that Cavendish went quietly, raiding UNIT's secure facility for a few mementos, one being the Master's old spell book from *The Dæmons* – the cause of Cavendish's problems in this story.

Also back from *Downtime* is Beverley Cressman as Kate Lethbridge-Stewart, daughter to the Brigadier. I missed what Kate's career actually is but I don't think it matters much as she's clearly fated to re-run all her father's old battles anyway. Responding to a message from Cavendish, Kate finds herself caught up in the demonic power that's gripping the ex-Captain's country retreat. Azal, it seems, was not the last of the Dæmons after all. In fact, scriptwriter David J Howe rewrites the race to be in quite rude health, turning them into more Lovecraftian beasts than the straightforward aliens of the TV serial. The impressive SFX Dæmon that appears in the story's last reel doesn't resemble the version we're used to either, but is re-imagined with a skull-like head, – more like the kind of thing you might find across the gatefold of an old heavy metal album.

Photo © David J Howe

As *Dæmos Rising* progresses, it becomes not just about Cavendish's struggle with the supernatural but another that's taking place far in the future between the Souldality – a tyrannical group obsessed with utilising the Dæmons' power – and those that are trying to stop them. The ghost that's haunting Cavendish is a living echo of one of the good guys, popping back to see if he can influence the future – or at least, I think that's what he's doing. The 'Extras' see the crew of *Dæmos Rising* quoting *Sapphire and Steel* among their influences, and it's certainly some of that series' obscurity that causes this production to slightly cloud over towards the end. The much more effective parts come earlier on, where there's a greater focus on the occult – scenes of Cavendish summoning the Dæmon from a pentagram, for example, and the creepy *Night of the Demon*-ish night shots where Kate looks out onto a wood which seems to twitch and shudder with something unseen.

Richardson is excellent as the broken UNIT man – he's what Yates should have been after *Invasion of the Dinosaurs*. Beverley Cressman, on the other hand, makes Kate Lethbridge-Stewart a disappointingly cold and bland character, with little of her father's gutsiness and humour – although, in fairness, that's probably also a fault of the script. The brief appearance of the more empowered demonic Kate proves more memorable than the genuine article. I'd have also liked to have been slightly more impressed by Andrew Wisher – son of Michael – as the ghost, but again, the script probably calls on him to act in a detached manner.

As the first spin-off of the DVD era, *Dæmos Rising* has clearly kept an eye out for what might make a good 'extra'. So, along with the usual 'Making of' and cast and crew interviews, it also follows Alistair Lock recording the music and voicing the Dæmon, Philip T Robinson carving the story's giant gargoyle statue and gets a 'to camera' piece from the Managing Director of Kent's Cavern, the cave location used in the story's climax. There's also a short look back at *The Dæmons* with Barry Letts and Robert Sloman.

Dæmos Rising feels a lot less ambitious than some spin-offs, but that's no bad thing, as others have failed badly when they've tried to compete with *Doctor Who* head on. Its cast is probably a bit too small to sustain its spell completely, but if the video spin-off is to vanish in a puff of smoke, *Dæmos Rising* ensures it goes out in moderately good style.

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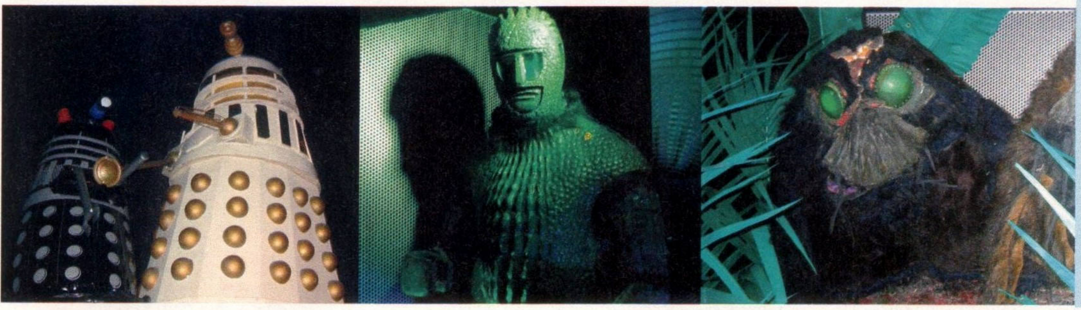
REVIEWER JOHN MOLYNEUX

This is the biggest exhibition of props and costumes from the series to date, encompassing the contents of the recently closed exhibitions at Longleat and Llangollen.

Although most of the exhibits are from the 1980s, a surprising number of costumes from the programme's first two decades have survived, with the Ice Warrior, the Giant Robot and Morbius remaining particularly impressive. The console room from Longleat is also here, complete with its scaled down console. The inaccurate, retro instrumentation remains more visually exciting than its TV counterparts, while the time rotor's operation is still smooth and silent despite being over 30 years old (no wheezing grampus to be heard here!).

Sadly, not all of the costumes have withstood the ravages of time so well: the remains of the Terileptil Android stand testament not to the effects of Nyssa's sonic booster but to the 1996 Longleat fire. However, a great deal of effort has been put into exhibiting them to their best advantage: atmospheric lighting and sound effects mostly distract attention from perished latex, the display of several costumes within appropriately themed sets imbue them with a greater dramatic impact than would be achieved by a simple display case, and the venue's long, winding and dark corridors lend the whole event an appropriate feeling of claustrophobic mystery.

It's still something of a work in progress: at the time of opening not all of the interactive buttons (light switches in layman's terms!) seemed to work, and signage for the benefit of the casual visitor was mostly absent. However, the management and staff are full of enthusiasm, with plans to develop and further refine the displays. All in all, for this usually cynical fan of a certain age, for whom an annual visit to Blackpool to 'Defy the Daleks' was as integral a part of his childhood as the programme itself, a visit to the new exhibition has proved that time travel is possible. DWM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THE ACTOR SPEAKS 4: PAUL DARROW
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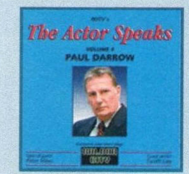

Despite the *Blake's 7* DVDs appearing in this column a few months ago, I wouldn't be letting the Paul Darrow edition of *The Actor Speaks* CD series detain us if it didn't have a new *Kaldor City* play to promote.

This is the first we've heard of the *Robots of Death* spin-off since last summer's *Checkmate*, that expanded the story to include themes and ideas from *Image of the Fendahl*. *The Prisoner*, though, is a disappointment. A one-act two-hander, it sees Darrow's Kaston Iago a captive of First Master Landerchild, played by Peter Miles. A short 15-minute aside like this would've been an ideal opportunity to discover a bit more about the characters. Instead scriptwriters Alan Stevens and Fiona Moore go for the weighty concept of what constitutes a reality. "If you take the perspective that this is taking place," says Iago, "and I take the perspective that it's not, which of us would be right?" It might have been a worthy theme for a full-length play, but here it starts to sound like a John Bird and John Fortune sketch!

I hope Russell Hunter's recent death doesn't spell the end for *Kaldor City*. It would be a shame if this rather muddled piece was the last we heard from it.

VANESSA BISHOP

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RUSSELL T DAVIES

PRODUCTION NOTES #4

THINK OF A NUMBER

Let's talk numbers. Specifically, nine, 26 and 696.

To a *Doctor Who* fan, those numbers are bristling with power, like Logopolitan spells. But with all the brouhaha about the new series, I hope there might be newcomers browsing (already wondering what 'Logopolitan' means). So to explain: we have nine Doctors, 26 seasons of *Doctor Who*, 696 individual episodes, and one billion arguments about these facts.

Some people debate whether Chris Eccleston is the Ninth Doctor, confused by the fact that Richard E Grant's webcast Doctor was called the ninth by BBCi. Some lonely loudmouths would even deny Paul McGann official status, because his glorious, heartfelt Doctor was a BBC co-production, not 'pure' BBC. Now, I'd happily ignore this sort of stuff, except that this confusion isn't just limited to mad internet postings. When in Los Angeles recently, Julie Gardner and I were lucky enough to meet Philip Segal, the man behind the 1996 Fox TV Movie. The flame was passed on! But when the man from BBC Worldwide gave Philip a copy of the 40th anniversary book, Philip turned to his chapter, headlined 'The Eighth Doctor' and said, with genuine surprise, 'Oh, he *is* the Eighth!' I was dismayed that there was any doubt; that tiny, frothing pedants had undermined a fine version of this brilliant show. Of course he's the Eighth! Of course he bloody is!

People will argue about that for as long as fandom exists, and it will always be a matter of opinion. I'm just another opinion – canon can't be defined by producers. But I do think that the act of writing has power. So, as a writer, I'm saying now: the Doctor I am writing is the same man who also fought the Drahvins, the Macra, the Axons, the Wirrn, the Terileptils, the Borad, the Bannermen, and then the Master in San Francisco on New Year's Eve, 1999. One man, nine faces. Still denying it? Good luck.

Attempting a mysterious Doctor Zero simply won't work – his past will be in every newspaper, every website, every dad's anecdote. In the end, the Doctor-numbers are decided, not by the production office, nor by the fans, but by time and the tabloids. The BBC press release about Chris Eccleston carefully refers to 'the ninth television Doctor', but you just watch that word 'television' being edited out over the months to come. It's shorthand. Newspapers will dig out photos of the previous eight actors, but they won't include a drawing of the *Shalka* Doctor, because then they'd have to explain the cartoon, and that's not what their article is about. It's not a criticism, just a simplification. So the Grant version is stepping sideways – he'll be unbound, to use that great Big Finish phrase – joining Peter Cushing, Richard Hurndall and Joanna Lumley. He becomes no less a Doctor, just different. Let me repeat: no one decides this; there is no official, co-ordinated BBC policy on this, and never will be; but this is what will happen. It's happened already. Chris is number nine.

The 26 and 696 are tougher. Because the forthcoming series has shifted base to BBC Wales – and on a simpler level, because no one involved in the production would even stop to worry about this – then the Production Codes (the identification numbers allocated to the series on BBC paperwork) are brand new. They don't continue from the 1996 movie, or the 1989 series. The new series is not called Season Twenty-Seven on any documents, it's Series One. And the first episode is officially episode one, not episode 697.

Again, I think time will take care of this, and simplify. I suspect that when books are being written in 20 years' time (*Doctor Who: What Went Wrong?*) they'll find it impossible to refer to both episode one (1963) and episode one (2005). Shorthand will demand that Season Twenty-Seven and episode 697 slide into existence. I wonder. I'll see you here in 20 years.

This would mean that I've just finished writing episode 700. Blimey! Or episode four of Series One (2005). Or just *Aliens of London*. Although here's a funny thing – already, a good example of how shorthand overrules intention. Two months ago, I told you that the BBC contracts man advised us to use episode titles so that in conversation, we'd know which episode is which. Well guess what? No one's using the episode titles. Every conversation I've ever had just uses the numbers. And the episodes are being printed and distributed without titles. I don't know where that's heading, and it doesn't worry me. Time will take care of it all.

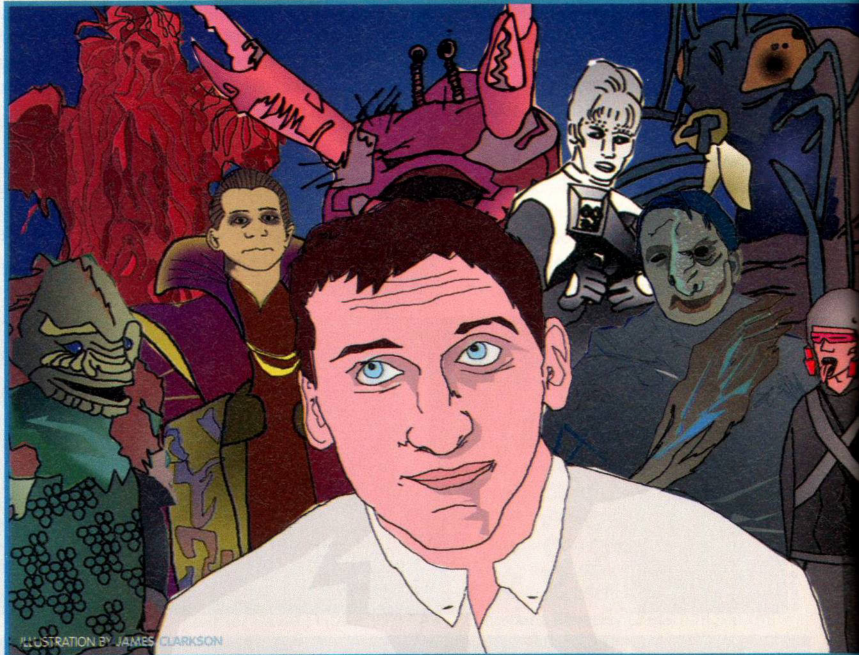
ILLUSTRATION BY JAMES CLARKSON

"HE'S THE SAME MAN WHO FOUGHT THE DRAHVINS, THE MACRA, THE AXONS, THE WIRRN, THE TERILEPTILS, THE BORAD, THE BANNERMEN – AND THE MASTER IN 1999!"

Anyway, moving away from the world of numbers – God, that was boring, I think I lost the newcomers round about the word 'brouhaha'– and everything's busy. I'm writing this on Wednesday 21 April. So far, we've auditioned about 10 actors for the part of Rose. Next Friday, we'll recall five or six of them, to read with Chris. Edward's on board as designer, cooking up corridors in his shaved Welsh head. Tomorrow, we've got our first meeting with Steven Moffat, followed by interviews with four potential costume designers, and the day after that, we're meeting Paul Cornell to discuss his second draft of episode eight, which contains the words 'football', 'fractal' and 'clingfilm'. And by the end of the week, we might have decided upon our first director.

But numbers still dominate, because everything's intensifying and streamlining towards the most important number of all. A certain date in 2004, when filming begins. A crew will assemble and eat bacon sandwiches, and actors will get into costume and gossip and worry, and producers will look at their watches, and everyone will be wondering who they can fancy for the next seven months, as the Great Event happens. Slate one, take one! For the first time in eight years, *Doctor Who* will be filming. For the first time in 15 years, *Doctor Who* will be filming in the UK. And if you want to push it, then technically, for the first time in 41 years, *Doctor Who* will be filming Series One, episode one.

Lucky numbers ... DWM

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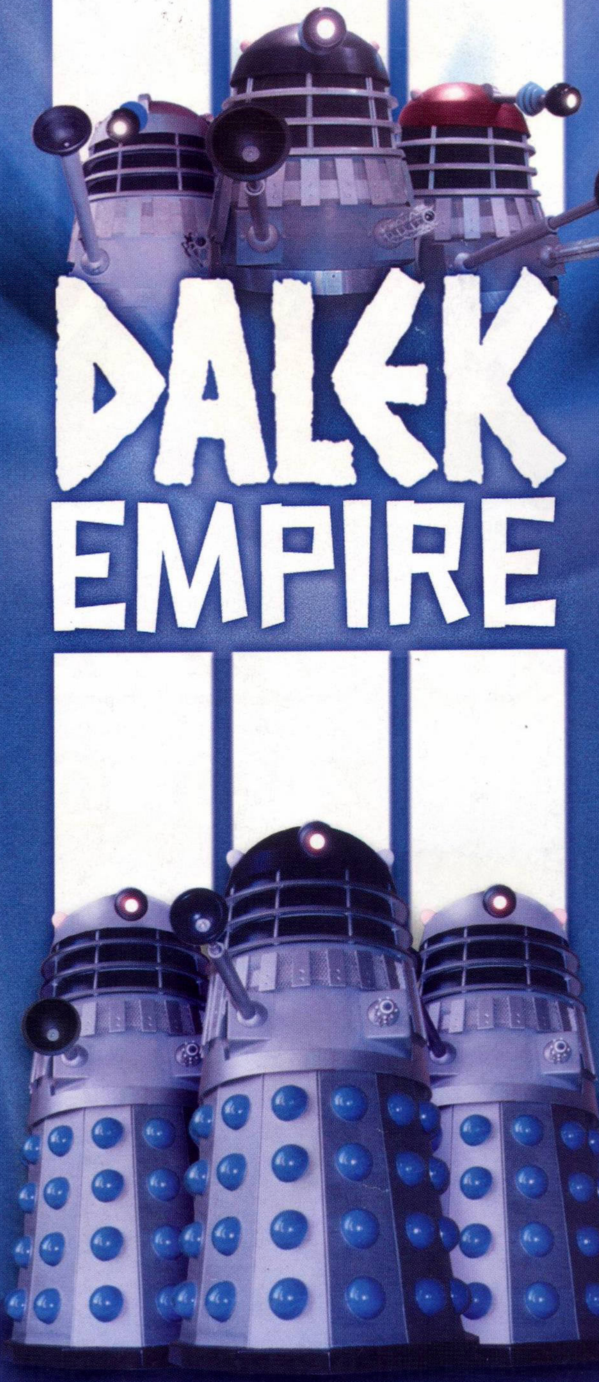
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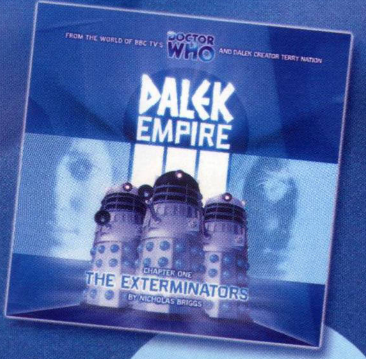
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